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ABSTRACT

Presenting a cultural overview of the Black man's contributions to the American heritage, this syllabus encompasses six objectives: (1) to expose students of all backgrounds to the aesthetically satisfying literature of the Black writer; (2) to demonstrate Black contributions to American culture in literature, music, and art; (3) to recognize and respect the uniqueness of the Black experience in white America; (4) to guide the white student toward an appreciative understanding of the attitudes and philosophies of Black artists; (5) to develop in Black students a sense of "Self" and pride in their own heritage; and (6) to provide an atmosphere in which students of diverse backgrounds can exchange ideas, react to literature and art, and respect each other's differences and similarities. Units for two different course approaches--chronological and regional--are outlined, with each unit including objectives, suggested materials (literature, art, music, films, and filmstrips), recommended approaches and teaching strategies, and a sample lesson plan. Included are an extensive bibliography; a discography of spoken records and music; lists of films, filmstrips, and Black periodicals; and an appendix containing attitudinal and factual surveys, art notes, and a list of resource centers. (JMC)

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CURRICULUM GUIDE
for
AFRO-AMERICAN LITERATURE

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Marjorie R. Elvove
Coordinator of English

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TABLE OF CONTENTS

Introduction ....

Philosophy 1

Plan One, Chronological Approach 4

UNIT I -- WHAT IS BLACK? 5

UNIT II -- THE HARLEM RENAISSANCE AND BEYOND 20

UNIT III -- THE AGE OF RICHARD WRIGHT 37

UNIT IV -- INVISIBLE MEN 51

UNIT V -- THE AGE OF INTEGRATION 67

UNIT VI -- NEW BLACK CONSCIOUSNESS 83

Plan Two, Regional Approach ....

UNIT I -- WHAT IS BLACK? 4

UNIT II -- THE RURAL SOUTH BEFORE THE GREAT MIGRATION 104

UNIT III -- THE NORTH OF THE BLACK MIGRANT AND HIS CHILDREN 110

UNIT IV -- THE CONVERGENCE OF NORTH AND SOUTH IN A CALL FOR DEMOCRACY ... 115

UNIT V -- NEW BLACK CONSCIOUSNESS 83

Bibliography 124

Discography 132

Films, Filmstrips 135

Spoken Records 138

Periodicals 139

Appendix i

Attitudinal and Factual Surveys ii

Art Notes iv

Musical Flow Chart vii

Resource Centers viii

DEDICATED TO THE MEMORY OF

DR. PAUL M. MITCHELL

Superintendent of Schools
August 1, 1968 - September 5, 1970

INTRODUCTION

The objectives and philosophy that gave birth to and guided the development of this syllabus in Afro-American literature are clearly stated in the Philosophy and Rationale (pages 1 - 3). Certainly all of those connected with the project fully subscribe to efforts that lead to the creation and implementation of curricula that reflect the richness and diversity of the various ethnic and cultural groups in American society. To repeat the objectives here, therefore, would be redundant. What is worthy of mention, however, is the circumstances and conditions under which the committee privileged to create this course of study operated.

No really representative or effective course of study, syllabus or guide is produced without serious forethought, interchange of ideas, and hard labor. The guide offered here is no less a product of such planning and labor. However, its birth and nurturing included other very essential elements as well--joy, dedication, spirited participation, and diversity of composition. The ten Yonkers staff and student participants--and our gifted and knowledgeable consultant, Dr. James Emanuel--met after school hours, weekends, and evenings to hammer out the specific phraseology of our unit objectives, to select the particular literary, art, music, audio-visual and other materials to be included, to determine what teaching strategies might best implement these goals and materials, to discover what other ingredients might enhance and enrich the course,and to edit and organize the material in convenient and comprehensible form.

What emerged from our close association over a very concentrated period of time was, in some significant ways, the achievement of many of the objectives we hope our students will realize when they complete their course in Afro-American literature. Blacks and whites alike on the committee increased their knowledge and understanding of a long neglected body of valid and aesthetically satisfying literature and of the special creative contributions of the spirit made to the American cultural heritage through the reading and study of Black artists. All were enriched by this experience. Blacks could not help but feel an increasing sense of self-satisfaction in the accomplishments of their people and a growing confidence in what they believed could most effectively and fairly be presented to Black and white high school students and what they believed might alienate or bore the students. Every meeting provided an arena for exploring and exchanging ideas, the group members becoming more and more open about expressing their convictions honestly, arguing their points steadfastly (and often with humor), and ultimately resolving their few differences on firm educational grounds. Having students on the committee kept teachers constantly aware of the group for whom the course was geared. The students' comments and criticisms were invaluable and more frequently than not observed and accepted. They also learned something--the importance of precision in words and syntax, of clarifying goals and means. And all of us learned something about honest respect for the opinion of the other fellow, as well as about our common humanity.

Yet all the above could not have been possible without the encouragement and assistance of many individuals:

--Dr. Paul M. Mitchell, Superintendent of Schools, and Dr. William A. Shimmon, Assistant Superintendent of Schools for Secondary Education, for their commitment to and encouragement of this project

--Mrs. Joan Chertok, Coordinator of Special Projects, for assisting us in acquiring the essential funds and guiding us in all the administrative detail so necessary to having any project run smoothly

--Mr. James Gallagher, Assistant Superintendent in charge of Business Affairs, for permission to use the Board Conference Room many Saturdays

--Mr. James Raka, Custodian, and his most accommodating staff, for opening the building for us those Saturdays we labored

--Miss Margaret Foley and Mrs. Sarah L. Lobato, our typists, for uncomplainingly retyping and correcting our drafts until we were satisfied with the finished product

Special hosannas and applause, of course, should go to the committee members who gave of themselves with such diligence, dedication and unstinting spirit that working with all of them was a real privilege and pleasure.

Marjorie R. Elvove

Marjorie R. Elvove
Project Chairman, Syllabus Committee
Coordinator of English

COMMITTEE MEMBERS

Teachers:

Mrs. Carlotta Certaine, Librarian, Lincoln High School
Mrs. Antonia Chalmers, English--- Commerce High School
Miss Edwina Dean, English ------ unassigned
Mrs. Caroline Jensen, Art------ Lincoln High School
Mr. Daniel Salvi, Music------- Yonkers High School
Mrs. Beverly Soff, English----- and Humanities, Lincoln High School

Students:

Mr. Reginald Covan, Roosevelt High School
Mr. Leon Peace, Jr., Gorton High School
Mr. Dean Silverberg, Lincoln High School

Consultant:

Dr. James Emanuel, Professor of English
City University of New York

PHILOSOPHY AND RATIONALE

The preparation of this high school course syllabus in Afro-American literature is designed primarily to present the Black experience in literature, but is also intended to include such enrichment aspects as films, film strips, records, art and music so as to give a representative overview of the cultural contributions of the Black man to the American heritage. One of its primary goals is to implement the State Education Department's position paper of January, 1968, Integration and the Schools, Recommendation No. 10, which reads, in part, as follows:

> 10. An accelerated effort to have, in all our classrooms, textbooks and other teaching materials that reflect in their content and presentation the ethnic and cultural diversity of our world, and in particular, of American life. The curriculum should provide for all children an understanding of the Negro...and the background and nature of the present struggle for justice and equality of opportunity.

Implicit in this recommendation is the obligation of the schools to present such material wholly and accurately and, as the Commissioner of Education stated in an April 18, 1968 memorandum to Boards of Education and Superintendents of Schools, "to deal with current situations with faithfulness in fact and spirit, not only for minority group children, but for all children...."

With these words as a frame of reference, the following educational objectives have been formulated to encompass three general categories: knowledge, appreciations and social attitudes.

1. To draw the Black writer into the mainstream of the high school curriculum by exposing students of all backgrounds to a long neglected body of valid and aesthetically satisfying literature and art forms

2. To demonstrate the special creative contribution of the spirit made to the American cultural heritage in words, song and art growing out of the unique Black experience

3. To recognize and respect the genuine differences in the Black experience in white America, as well as to understand and appreciate the universality of all individuals struggling and protesting in their environment, and thus to help eradicate the stereotyped images often assigned or imagined from a lack of sufficient or scientifically valid information

4. To enrich, develop and guide the white high school student in a search for a more humane outlook by presenting the rationale for the attitudes and philosophies of various Black artists

5. To develop in Black students a sense of Self and a pride in the accomplishments of people of their own race and heritage

6. To provide an arena in which students of diverse backgrounds can honestly explore and exchange ideas and attitudes, react to the literature and art, interact with one another and, hopefully, understand and respect each other's differences and similarities

To offer alternative frameworks for presenting the materials of the curriculum, the committee has evolved two course outlines whose common denominators include the overall objectives listed above, Unit I, and the concluding unit (in Plan I, Unit VI; in Plan II, Unit V). The specific plan for each approach precedes its delineation. It is also possible for a teacher to incorporate individual units from either plan within any standard high school literature course, and, indeed, teachers are encouraged to integrate these materials wherever possible. Teachers are also encouraged to use team teaching, where appropriate, to enrich and extend the classroom experience, especially for the art and music portions, which have been developed with the understanding that teachers with expertise in these fields will be handling the material.

Because the teacher has a central role in the learning situation, his approach to both material and student is crucial in setting the tone and climate for effective response, and thus must be clearly defined at the outset. In presenting the suggested offerings, the teacher should be aware of the evidence from psychology of how students best learn and recall the words of William James in his series of lectures for the teachers of Cambridge in 1892: "No reception without reaction, no impression without correlative expression."[1] These words hold particular pertinence for the teaching of a course in the literature of the Black man in white America and suggest the teacher's obligation to be as follows:

1. To create in the student an awareness and appreciation of the perspective of each individual Black artist
2. To guide the student in discovering for himself the artist's aesthetic, as well as his vision
3. To develop further the student's sense of Self and to expand his vision beyond himself
4. To provide a free and fair environment for open discussion and analysis
5. To stimulate the student to affective responses by encouraging him to participate in the learning process through honest creative and even artistic contributions

---

[1] William James, Talks to Teachers on Psychology; and to Students on Some of Life's Ideals (New York: Henry Holt and Co., 1921), p. 33

PLAN ONE

THE CHRONOLOGICAL APPROACH

Although not a strict chronological survey of Black literature in America, this course plan does rely on a time sequence, roughly by decades, to suggested the development of ideas and forms as they emerged in the various literary works, and as they express the Black experience in the twentieth century.

Understanding that young people are chiefly concerned with the here and the now, this plan, as well as the alternate one suggested later, begins with an introductory unit, using contemporary and/or relevant materials, that asks the question, "What is Black?" Having raised the question--though probably not having answered it--the subsequent units deal with how writers and artists in various time periods have responded to being Black in white America. The works selected show the desperation, the anger, the hope, the regret, the humor, the pride, the creativity, the intellectual agility of the Black people and their artists.

What this plan attempts to do is to put the literature in a perspective that allows the student to see how certain characteristics, certain themes, certain forms repeat themselves, are re-molded or emerge to suit the times, the climate and the emotions of the period. The primary basis for the selection of the works annotated in these pages has been their aesthetic value, those literary qualities that make their content so effective. Many works of great appeal and validity had to be omitted by virtue of sheer numbers, others because they were perhaps too mature or too abstract for high school students, still others because they might not have fit the general objectives established for the particular units into which they fell chronologically, though certainly every effort was made to accommodate as many diverse works as possible.

UNIT I -- What is Black?

UNIT II -- The Harlem Renaissance and Beyond

UNIT III -- The Age of Richard Wright

UNIT IV -- Invisible Men

UNIT V -- The Age of Integration

UNIT VI -- New Black Consciousness ("We Walk in the Way of the New World")

UNIT I --- WHAT IS BLACK?

I. Objectives

A. To awaken the initial interest of students in the varied art forms of Black culture in America

B. To discover the students' knowledge of, interest in, and attitude toward Black culture at the outset of the course

C. To introduce selected relevant and/or contemporary aspects of the unique experience of the Black man in American society and thus to demonstrate his special, creative contributions to the American heritage in words, song, and art

D. To present the essential differences in Black philosophy as epitomized through the positions of Booker T. Washington and W. E. B. DuBois, and thus to set the stage for those influences on subsequent developments in Black culture

II. Suggested Materials

A. Attitudinal and Factual Survey Materials*

B. Literature

1. "That Word Black," Langston Hughes, Langston Hughes Reader (New York: George Braziller, Inc., 1958)

   Hughes' famous character Simple discusses the most pervasive color metaphor in our language and suggests reversing the connotations of black and white to show that black is beautiful.

2. Letter to Roland from W. E. B. DuBois, The Crisis, March, 1928, Copyright by NAACP

   DuBois' short letter responds to one he received from a young Black boy who objected to the magazine Crisis referring to Black Americans as Negroes. The semantic concept of confusing the name and the thing is the substance of DuBois' reply.

3. "Black Misery," Langston Hughes, Black Misery (New York: Paul Ericksson, Inc., 1969)

   In the format of "Happiness is..." this excerpt from the book Black Misery depicts in pictures and words, with humor and poignancy, what "misery is" to a young Black child.

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*See appendix, pages ii and iii

4. "We Wear the Mask," Paul Lawrence Dunbar, Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

   The speaker cries out angrily at the duplicity of anguished Black souls hiding their agonies behind grinning faces and averted eyes. A warning to the world outside is implied in the last lines of this powerful poem.

5. "Santa Claus Is a White Man," John Henrik Clarke, The Best Short Stories by Negro Writers (New York: Little, Brown, 1967)

   This story is a poignant study of a little Black boy's happiness, fear, and finally his disillusionment because of what he experiences of the white man's attitude. It parallels two themes in Hughes' "Black Misery"--the white Santa Claus and the little Black boy, and the white's suspicions that any Black child must be a thief.

6. "'Black' Is a Country," LeRoi Jones, Home (New York: William Morrow & Co., 1966)

   Taken from Jones' collection of essays in Home, this is a powerfully written work in which Jones applies the rationale of nationalism--serving one's own interests (exemplified both by colonial countries in justifying their imperialism and by emerging new nations seeking self-determination)--to the struggle of the Black man in America, a struggle that must result in the Black's independence for his own national interest.

7. Foreward, Chapter I and conclusion, Manchild in the Promised Land, Claude Brown (New York: The Macmillan Co., 1965 and Signet, 1966)

   The foreward of Manchild presents Brown's picture of the Black who migrated north to the promised land to find not only that he had not been delivered, but that he still retained the frustrations, rejections and anger of his forefathers. The first chapter sets the tone, locale, and situation of the young Claude in the Harlem ghetto; the last recalls the fears, the dreams and the realities of those Harlem streets that were his home.

8. The Me Nobody Knows, Stephen Joseph, ed. (New York: Avon Books, 1969)

   This anthology of essays, compositions, and poetry written by children of the ghetto reveals the quality of Black life in these surroundings, along with the interests, needs, sensitivity, and insight of these young people.

9. "The Atlanta Exposition Address," (1895), Booker T. Washington, Up from Slavery, from Three Negro Classics (New York: Avon Books, 1965)

   "Of Booker T. Washington and Others," W. E. B. DuBois, The Souls of Black Folk, from Three Negro Classics (New York: Avon Books, 1965)

   "Booker T. and W. E. B.," Dudley Randall, Poetry, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

   The last, a poem, summarizes the positions of Washington and DuBois in the above selections, the former advocating economic improvement of the Black via vocational and technical training, the latter urging the education of the mind.

C. Art

"A society is a grouping of people; its culture is their way of life. The art of a people accordingly begins when they start thinking of themselves as a social group...'The Negro artist' did not reach his twenty-first birthday in 1945, nor did 'Negroes enter the main stream of American art' when the United States Information Service decided in 1958 that they had done so. The art of American Negroes has always been a minority art in the main stream of American culture...It began when the American Negroes emerged as a group and it will continue as long as they think of themselves as a group, which they will do for generations after they are full partners in their native democracy...

They do not think of themselves 'simply as American artists', whose primary tasks are to seek fuller 'integration in American life' and identification with 'mid-twentieth century internationalism'. They regard themselves as Negro artists who are also American artists. They intend to rise with their people, not away from them; and so they want their work, through widening and deepening of their artist-audience relationships, to aid a great struggle for deserved satisfactions and fulfilment."

Cedric Dover, American Negro Art (New York: New York Graphic Press, 1960, p. 440)

1. Visual representations of the stereotype and anti-stereotype in art

   a. Stereotype

1) Artists and works (page and plate references from American Negro Art, by Cedric Dover)

    a) Robert Blackburn -- The Toiler (page 14)

    b) John Biggers -- The Cradle (page 22)

    c) Charles White -- Mahalia Jackson (page 49)

    d) Horace Pippen -- Cabin in the Cotton (page 74, plate 10)

    e) John Robinson -- My Grandparents (page 76)

    f) Henry Tanner -- The Banjo Lesson (plate 23)

    g) Ed Wilson -- Minority Man (plate 77)

2) Discussion questions

    a) What are the stereotypes?

    b) How do these works display these types?

    c) From whose point of view are they displayed?

b. Anti-stereotype

1) Artists and works (page and plate references from American Negro Art, by Cedric Dover)

    a) Aaron Douglas -- Marian Anderson (page 33)

    b) William Johnson -- Jesus and the Three Marys (plate 11)

    c) Charles White -- Sojourner Truth and Booker T. Washington (opposite page 92)

    d) Richard Dempsey -- Dr. Charles Richard Drew (page 130)

    e) Richmond Barthé -- General Dessalines (plate 69)

    f) Sargent Johnson -- Forever Free (plate 73)

2) Discussion questions

    a) How do these works differ from the first group?

    b) What are the signs of a varying attitude?

2. Black is Beautiful

a. Black symbolism in art (discussion suggested in sample lesson plan at conclusion of unit)

b. Individual works by Blacks describing Black people

(Note: It is within this grouping that the teacher should develop the greatest individuality of material. Possible other sources of Black representations by African-Americans could be Gordon Parks' photographs, those of James Latimer Allen, photographs from Ebony, Jet, and other Black publications, posters, etc. The art works listed below appear in American Negro Art.)*

1) Richmond Barthé -- The Negro Looks Ahead (cover)

2) Aaron Douglas -- Mr. Baker (page 11)

3) Robert Blackburn -- The Toiler (page 14)

4) Three views of "a way of life"

   a) Fred Flemister -- Man with Brush (plate 38)

   b) James Reed -- Depressed (plate 38)

   c) Lois Mailou -- Jennie (plate 38)

5) Archibald Motley (plate 52)

   a) Stomp

   b) Gettin' Religion

   c) Chicken Shack

6) Allan Crite -- Tyre Jumping (plate 53)

7) Elizabeth Catlett -- Mother and Child (plate 75)

8) Heads (plate 76) by

   a) William Artis

   b) Elizabeth Catlett

   c) Selma Burke

D. Music -- African Backgrounds and Negro Folk Music

1. African Music

a. Suggested Recordings

1) General

   a) African Music, Folkways 8852

   b) Bantu Music, Columbia CL213

*Some of the works viewed in the anti-stereotype section might be re-viewed here.

2) West African

a) Music of the Cameroons, Vanguard 7023, 7032

b) Music of the Western Congo, Folkways FE 4427

b. Notes

1) Background

In the West African cultures, music played a functional role in the life of the individual and the community.

a) Certain songs sung to make group labor easier or to court women

b) Others used in religious ceremonies or in preparation for battle

c) Music involved in all aspects of life, all members of community participating

d) Music not an "art," but everyday aspect of life

2) Characteristics

African music differs from European music not only in fundamental purposes, but also in structure and style.

a) Emphasis on the rhythmic element of music, with extensive use of polyrhythm (simultaneous use of separate superimposed rhythms)

b) The importance of timbre in vocal as well as instrumental music

(1) Timbre serving to define individual parts in polyrhythmic music

(2) Timbre so highly developed in percussion instruments that West African drum language based on phonetic reproduction of word sounds

c) A conception of vocal technique which stresses the use of timbre primarily to express states of feeling and to add melodic diversity; "refined" tone quality in the European manner not cultivated

d) The call-and-response structure (antiphony) in which a chorus of voices responds to a sung statement by an individual

e) Employment of scales which differ from European diatonic--lowering of third and seventh steps of diatonic approximates African scale

c. Suggested Areas of Discussion

1) African musical practices as contrasted with European practices in rhythm, vocal techniques, melody, and use of instruments

2) Hearing African music with African musical standards and values in mind

2. Negro Folk Music

a. Work Songs

1) Suggested Recordings

a) Work songs

(1) Negro Music of America, Folkways P500

(2) Work Songs, Stinson SLP87

b) Field Hollers

Leadbelly -- Last Sessions, Vol. I, Folkways FP241

2) Notes

a) First slaves probably began singing African work songs in their original form. The suppression of African culture by the slave owners caused the character of work music to change to fit the social and cultural context of slavery. Many features of African style survived, e.g., the "call-and-response" technique.

b) "Field hollers" were the distinctive cries of individual Negro farmers and sharecroppers of post-slave days. The hollers were long, wailing cries characterized by a vocal "slap" in the voice, directly traceable to West African vocal practice.

c) "Blue" notes, the lowered third and seventh steps of the diatonic, were employed.

3) Suggested Areas of Discussion

a) The structure and style of work songs

b) The significance of work songs to an enslaved people

c) African influences in work songs

b. Spirituals

1) Suggested Recordings

a) Prayer Meeting, Folkways P418

b) Fisk Jubilee Singers, Folkways FG3526

c) Mahalia Jackson, Newport, 1958, Columbia CL8071

2) Notes

a) In the mid 1700's the American Protestant churches, which formerly had not attempted to convert the slaves to Christianity, began to undergo a change in attitude. Within fifty years most churches had reversed these attitudes and an enthusiastic conversion movement was in progress.

b) Negro worksongs contained aspects of African ritual. The "ring shout" preserved the important elements of African ritual while avoiding Protestant condemnation of dancing. Worshippers shuffled around in a ring never crossing feet, for "crossing the feet meant dancing." Rhythmic handclapping and singing accompanied ring shouts.

c) Services were often characterized by highly emotional, intensely rhythmic sermons. The congregation responded with exclamations and shouts.

d) Many spirituals were based on European hymns. Scales were altered, syncopation added, accents shifted, voicing of parts changed. In the final form, very little remained of the original hymn.

e) Gospel singing is still a flourishing endeavor in the United States, firmly rooted in the tradition of spirituals.

3) Suggested Areas of Discussion

a) The blending of African and European elements in many spirituals

b) The role of music in the American Negro's religious life contrasted with the role of music in the life of most white Americans

c. Blues

1) Suggested Recordings

   a) Big Bill's Blues, Big Bill Broonzy, Epic BE 22017

   b) Blues Box, Verve Folkways FT 30113B

2) Notes

   a) Background

   The various hollers and cries which could be heard across Southern fields were forerunners of a more significant form of Negro folk music--blues.

   b) Characteristics, form and style

      (1) A three line verse structure in which the first line is repeated. The third is a rhyming line.

      (2) A twelve bar musical structure with a standard basic harmonic progression

      (3) "Blue" notes important melodic feature

      (4) Vocal effects such as whoops, cries, and moans to heighten expressiveness

      (5) Blues form relatively standardized, though different styles reflect regional character, e.g., country blues, urban blues, classic blues

      (6) Blues an extremely personal folk music

         (a) Verses usually statements by singer about his own life

         (b) Verses usually deal with life's harsher realities, but in an objective way, with sentiment as well as bitterness absent

3) Suggested Areas of Discussion

   a) The blues form

   b) Blues as an intensely personal form of expression

   c) Blues as an expression of Black attitudes and experience

D. Film

1. Now Is the Time (32 minutes, b/w, WCAU-TV, Anti-Defamation League, B'nai Brith, 315 Lexington Avenue, New York City)

   Ruby Dee and Ossie Davis speak the words of Black poets and political figures in a film that recreates the the long, slow struggle toward equal rights set against photographs and film sequences, and accompanied by a musical background and production that add immeasurably to the presentation. It presents material from various decades of the 20th century and various attitudes of Black people, with emphasis on growing aggressiveness. It is recommended that the teacher familiarize himself with the poetic and political material used before showing the film. (1967)

2. Black History: Lost, Stolen or Strayed (40 minutes, b/w, Anti-Defamation League, B'nai Brith, 315 Lexington Avenue, New York City)

   In this shortened version of the award-winning CBS-TV documentary, Bill Cosby leads the viewer on a guided tour through a history of attitudes--both Black and white--and their accumulated effect on Black Americans. Cosby reviews Black American achievements left out of the history books, the absence of recognition of Africa's contributions to Western culture, and the changing Hollywood portrayal of the Black American. Either this film or Now Is the Time offers material appropriate to introducing the concept of "What is Black?" (1968)

3. Booker T. Washington (18 minutes, b/w, 1966 Encyclopedia Britannica, 425 North Michigan Avenue, Chicago, Illinois 60611)

   This film records the story of Booker T. Washington from his early years to his adulthood, highlighting the struggles and accomplishments of his life, including his recommendation of vocational training for the Black man.

4. Soul (25 minutes, color, Bailey Film Associates, 11559 Santa Monica Boulevard, Los Angeles, California, 90025)

   Narrated by Ray Charles, this film, originally produced by CBS in 1968 explains how the frustrations and depression of the African American stimulated spirituals, jazz, revival music, blues and soul. It can be shown to enrich the musical portion of the unit.

5. The Game (17 minutes, b/w, Grove Press Cinema 16 Library, 80 University Place, New York, New York 10003)

   Produced in 1967, this film shows Black and Puerto Rican teenagers acting out their lives in a series of games that illustrate their life in the ghetto of New York City. The film might be used in conjunction with The Me Nobody Knows.

III. Suggested Approaches and Teaching Strategies

A. Introductory Remarks

Any or all of the literary works listed under Literature in this or any other unit may be used at the teacher's discretion, along with appropriate film, art or music enrichment. However, certain pieces sometimes appear to work more naturally with one another, whereas others may be presented more profitably alone. Nonetheless, irrespective of what particular pieces are used in this unit to awaken the student's initial interest, WHAT IS BLACK? should properly culminate with the Washington-DuBois debate and the Randall poem that summarizes these positions so as to implement Objective D.

B. Possible Combinations and Rationale

1. Connotative overtones
   a. "That Word Black"
   b. Letter to Roland
   c. "Black Misery"
2. Personalizing the material
   a. The Me Nobody Knows
   b. "We Wear the Mask"
   c. "Black Misery"
3. Stereotypes; anti-stereotypes; Black is beautiful (See sample lesson plan at conclusion of unit.)
   a. "That Word Black"
   b. Letter to Roland
   c. Art presentation
   d. "We Wear the Mask"
   e. Now Is the Time (film)
4. The separate experience
   a. "'Black" Is a Country," expounding a separate existence
   b. Excerpts from Manchild in a Promised Land, living a separate existence
5. Black responses to a white world
   a. "Black Misery"
   b. "Santa Claus Is a White Man"
   c. "We Wear the Mask"

- d. "That Word Black"
- e. "'Black' Is a Country"
- f. "The Atlanta Exposition Address"
- g. "Of Mr. Booker T. Washington and Others"

6. Two major influences on the Black experience
    - a. "The Atlanta Exposition Address"
    - b. "Of Mr. Booker T. Washington and Others"

C. Sequence and Strategies

1. Sample lesson plan integrating art and literature as motivation for unit (See lesson at conclusion of unit.)
    - a. Color associations
    - b. Art-literature integration
    - c. Follow up activities
        - 1) Showing of film, Now Is the Time
        - 2) Assignment of poem, "We Wear the Mask"
2. Personalizing the material
    - a. Reading aloud and discussion of "We Wear the Mask"
        - 1) What is a mask?
        - 2) Do we all wear masks? If so, why? when?
        - 3) What are masks intended to conceal?
        - 4) What is the "mask" in this poem?
        - 5) What does it conceal?
    - b. The Me Nobody Knows--activities and discussion
        - 1) Motivation
            - a) Purpose: To elicit from students a quick and immediate assessment of one or two of their distinguishing personal characteristics or qualities
            - b) Procedure
                - (1) Ask students the question, "What are you?"

(2) Have students answer orally in round-robin fashion, one statement per student, OR ask students to write two or three quick responses on a sheet of paper within a very limited time period and have volunteers read theirs aloud.

2) Development

a) Distribute The Me Nobody Knows and ask students to read through book at home quickly and recommend those selections that especially appealed to or moved them.

b) Follow up with discussion and reading of selections chosen by students

3) Assignment

A creative work--poem, essay, montage, collage, tape--by the student entitled, "The Me Nobody Knows" or similar, emulating the feeling of the book

3. Reactions of Blacks to a white world (their troubles in a white world), using any or all of the following*

    a. "Black Misery"

    b. "Santa Claus Is a White Man"

    c. Excerpts from Manchild

    d. "'Black' Is a Country"

*(Note: Music lesson using work songs, spirituals, blues might be included in this portion of the unit.)

4. Two intellectual approaches to the Black experience in white America by spokesmen of the late 19th and early 20th century

    a. Materials

        1) "The Atlanta Exposition Address"

        2) "Of Mr. Booker T. Washington and Others"

    b. Presentation

        1) Reading of two above selections prior to lesson

        2) Presentation of poem, "Of Booker T. and W. E. B.," by Dudley Randall, to spark discussion of selections

            a) Discussion: Does Randall present their respective positions fairly?

            b) Substantiation: Students should be able to cite specific references from the two selections to verify fairness of presentation or to take exception to possible oversimplification.

SAMPLE LESSON*

Literature-Art Integration

I. Objectives

- A. To correlate art and literature as indicated under B below, and to encourage a team teaching experience
- B. To implement theme and concepts under Art (II, C)
  1. Visual representations of the stereotype and anti-stereotype of the Black man
  2. Works suggesting "Black is Beautiful"

II. Preparation and Motivation for Lesson (Previous Day)

- A. Color associations with word black, with word white
- B. Assignment of reading: "That Word Black" by Langston Hughes
  Letter to Roland by W. E. B. DuBois

III. Materials for Actual Lesson

- A. Above written materials
- B. Opaque projector and screen
- C. Text: Dover, Cedric, American Negro Art (New York: New York Graphic Art Society, 1968), pages as indicated in Art section of Unit I

IV. Presentation

- A. Stereotype and anti-stereotype
  1. Visual representations (See listings under Art, C, 1, a and b.)
  2. Description and discussion with each picture, developing questions listed under 1, a, 2), and b, 2)
- B. Concept of Black is Beautiful
  1. Discussion of Hughes piece, "That Word Black," especially in conjunction with student associations and the artistic concept that all pigments mixed together are black, but in light all colors become white (Daylight vs. Night)

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* It is recommended that this lesson be used at the outset of the unit if it is to be used in this form.

2. Discussion of DuBois letter

    a. Does the word equal the thing? (Cite name changes of St. Petersburg to Leningrad, etc.)

    b. What has been the effect of the expression "Black is beautiful"? on Blacks? on whites?

3. Visual presentation of responses of the Black artist to "Black is beautiful" idea and class discussion (See listings under Art, C, 2, b.)

V. Follow-up Possibilities

A. Showing of film, Now Is the Time, which pictures stereotypes, anti-stereotypes, Black is beautiful as it speaks the words of Black poets and political figures

B. Reading of poem, "We Wear the Mask," recited in the film

C. Reading of LeRoi Jones' "'Black' Is a Country" for concept of Black independence and nationalism, suggested by lesson and by film

UNIT II --- THE HARLEM RENAISSANCE AND BEYOND

I. Objectives

A. To explore the duality of Harlem and of the Black artist in defining the form and content of his work

B. To understand the double consciousness of the Black writer in the Harlem Renaissance -- to use his words as weapons or as art

C. To see the emergence of the "New Negro," reclaiming his African heritage in a new Black American culture

II. Suggested Materials

A. Literature

"One ever feels his twoness, --an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder." W.E.B. DuBois, "Of Our Spiritual Strivings," Souls of Black Folk, from Three Negro Classics (New York: Avon Books, 1965, p. 251)

1. Marcus Garvey

a. "Black Men, You Shall Be Great Again," In Their Own Words, A History of the American Negro (1916-1966), Milton Meltzer, ed. (New York: Apollo Editions, 1967)

These excerpts by Garvey, dated 1923, were designed to strengthen the Blacks' self-respect and create a vision of the future for the Black man. Garvey reminds his audience that they are "the new Negroes" who refuse to take advice from anyone who has not felt with them (a theme also stated in Claude McKay's "The Negro's Tragedy"). In his encouragement of the Blacks, Garvey also advises them to treat the world as the world treats the Negroes.

b. "Universal Negro Improvement Association: Speech at Liberty Hall, New York City" (1922), The Negro Almanac (New York: Bellwether Publishing Company, Inc.), pp. 102-105

In this speech, Marcus Garvey, an early separatist, reviews the purpose of the U.N.I.A., to marshal the 400,000,000 Negroes of the world to fight for their freedom and redeem the land of their forefathers, Africa. The organization seeks not to build another government within the United States, nor to disrupt any organized system, says Garvey, but to bring Blacks together to build their own nation, for they have fared ill while they helped other nations save themselves. Blacks can never achieve all their constitutional rights in America, or in any western land. They will always be second class citizens. But as Black men banded together--American, British, French, Italians, Spaniards--they can march back to Africa, redeem their land and bring the "blessings of civilization" with them for a new glory.

2. Claude McKay

   a. "The Negro's Tragedy," Black Voices, Abraham Chapman,ed. (New York: Mentor, 1968)

      This sonnet relates the Negro's tragedy, that only a Negro can feel the Negro's pain, grief and wounds. The white man, however he tries, is incapable of true feeling about the Negro's plight.

   b. "If We Must Die," Poetry, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

      In this protest sonnet, which describes vividly the militant spirit of the fight against oppression, McKay calls for an honorable and noble death through courageous resistance. A poem that can be read on various levels, it is universal in appeal.

   c. "The White House," Poetry, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

      McKay's sonnet is an eloquent expression of the superhuman effort required to maintain one's integrity in the face of hatred, the white house representing all those things in the white society from which the speaker is excluded.

   d. "The Harlem Dancer," from "The Negro in American Literature," William Stanley Braithwaite, Black Expression, Addison Gayle, ed. (New York: Weybright and Talley, 1969)

      McKay's poem flows with the same kind of grace as the young Black dancer described performing before her half-drunk, decadent audience. They do not see the real beauty and pride she masks behind her "falsely smiling face."

   e. "The Tropics in New York," Poetry, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

      Seeing the marvelous array of tropical fruits on display in New York City, the poet-speaker creates beautiful music through word pictures and rhythm that evoke both the image of and the nostalgia the speaker feels for his homeland.

3. Langston Hughes

   a. "The Negro Speaks of Rivers," Poetry, Afro-American Literature Series, Adams, Conn, Slepian eds. (Boston: Houghton Mifflin, 1970)

      Relating the rich cultural background of the Black, the poet uses the rivers to symbolize life--the ancient and continuous heritage of the Black man--and thus ties the past to the present.

b. "Jazzonia," Kaleidoscope, Robert Hayden, ed. (New York: Harcourt, Brace & World, 1967)

The jazz music of a cabaret furnishes the background which affords Hughes an opportunity to trace the poetic lineage from Eve and Cleopatra to a Black dancing girl in his own poetic jazz.

c. "Dream Variation," Poetry, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

In this poem, taking its form from music, the theme of the tender, restful night, black as the poet, is restated with with variations.

d. "As I Grew Older," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

The poet-narrator's futile search for his dream as he has grown older fills him with anguish. He now wants to shatter the darkness around him and violently "break through the wall" to find his dream.

e. Not Without Laughter (London: Collier Macmillian, Ltd., 1969)

Written in the context of his youthful years in a rural Black community, Hughes' novel depicts both the joys and richness and the sorrows and deprivations of this type of Black existence that is not without laughter. Primarily through the eyes of Sandy, the young protagonist, we receive a view of the different types of Black people, with their different forms of adaptation, in this community. Seeing the people in the community and their relationships with one another through Sandy's eyes is, however, an advantage, because he obviously feels compassionate toward them all and deals with them with the understanding and respect adults often do not show each other. The novel ends with a view of Black urban existence when Sandy and his mother migrate north. There is a feeling of change, and perhaps, loss.

f. "In Love with Harlem," A History of the American Negro (1916-1966), Milton Meltzer, ed. (New York: Apollo Editions, 1967)

Hughes' vision of Harlem is best summarized by his own words: "Melting pot Harlem - Harlem of honey and chocolate and caramel and rum and vinegar and lemon and lime and gall." Moving from words as ornaments to words as weapons, Hughes ends his essay with the beginnings of economic protest prevalent for most Americans in the 30's. The poems have become placards.

4. Jean Toomer

   a. "Bona and Paul," from Cane (New York: Liveright Publishing Corporation, 1951)

      "Bona and Paul" is a long short story which tells what happens to the transplanted southern student as it depicts young Southerners attending the University of Chicago. It is a love story between a white girl and a mulatto boy who is "passing." Paul, at the end, is unable to assert his Negro self and, unknowingly, his indecision causes him to lose Bona. This theme of self-identity is representative of Toomer.

   b. "Becky," from Cane (New York: Liveright Publishing Corporation, 1951)

      "Becky" characterizes the white woman as the victim of the South's conspiracy against miscegenation. Neither Black nor white has charity for Becky and her mulatto sons. This fictional selection, like much of Toomer's prose, may be difficult to read, but it represents the rural South, and Toomer is an important figure in the Harlem Renaissance.

   c. "Harvest Song," from Cane (New York: Liveright Publishing Corporation, 1951)

      This lament of the rural Southern field hand evokes a mood of deep regret and hopelessness as it describes the poet's contact with Black life in the deep South.

   d. "Cotton Song," from Cane (New York: Liveright Publishing Corporation, 1951)

      The Southern dialect of the field hand and the literary music that accompanies much of the Black poetry of the Renaissance is vivid in this poem whose author has been described as giving in his poetry "a vision of the parting soul of slavery."

   e. "Song of the Son," from Cane (New York: Liveright Publishing Corporation, 1951)

      Toomer's poem offers a passionate expression of ties felt by a son of slaves returning to the land of his forefathers' bondage. The speaker desires to gain from the precious soil a spiritual quality of enslaved people at this time which he sees as the end of an epoch. There is a sense of respect and value toward the land, as well as a sense of the speaker's closeness to it.

5. Countee Cullen

   a. "From the Dark Tower," Poetry, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

      Through images of light and darkness, of planting and harvesting, the poet protests that the Black man will not always be oppressed, that black is as beautiful as white, and that the Black man is waiting patiently to emerge. In this context of color imagery, the poem can be used as a companion piece to or a reminder of Hughes' "That Word Black." However, the black and night imagery might be interpreted on a more universal level as well.

   b. "Yet Do I Marvel," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

      While accepting God's mysterious wonders as plausible, still Cullen cannot help but marvel at God's quixotic behavior in creating a Black poet.

   c. "Incident," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

      This poem embodies a poignant memory of cruel prejudice in the life of a young Black boy.

   d. "Heritage," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

      In a moving and image-filled poem whose beat transmits the speaker's emotion, the poet describes his responses to Africa--its landscape, its animals, its people--the land of his forefathers, his own heritage, though he is "One three centuries removed/From the scenes his fathers loved." Torn between his inherent allegiance to the religion and culture of his violent African homeland and his loyalty to Christ and, implicitly, to western civilization, the poet wishes the god "I served were black" and cries out "Lord, forgive me if my need/Sometimes shapes a human creed" as he tries to resolve his torment.

6. Arna Bontemps

   a. "Southern Mansion," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

      Bontemps' poem contrasts the images of a dying South which was dominated by the aristocratic white with the "music" of the Black man, his song and the sound of his chains.

b. "The Day Breakers," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

This very short poem, universal in appeal, suggests that the "day breakers" of the title will break through their trap of darkness, with the sum symbolizing the coming of new hope.

c. "Gethsemane," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

Taking its title from the scene of Christ's betrayal and agony, the poet-speaker describes his own suffering in love.

d. "A Black Man Talks of Reaping," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

The reaping described becomes a symbol of the Black man's oppression by whites, as what the Black man sows, the white man reaps.

e. "Nocturne at Bethesda," American Negro Poetry, ed. Arna Bontemps (New York: Hill and Wang, 1963)

Beside the now stagnant spring bereft of its former restorative powers, the Black speaker laments the absence of the Saviour's love to heal the Black man's wounds. The speaker suggests that the Black man may have lost something "wandering in strange lands." Feeling he cannot himself be restored in this life, the speaker nonetheless hopes to return after death, not here but to Africa, his ancestral home.

7. John P. Davis

"The Overcoat," American Negro Short Stories, John Henrik Clarke, ed. (New York: Hill and Wang, 1966)

David, the young protagonist of this short story, makes an important decision standing at the crossroads near his home. The decision he makes is a consequence of his experiences with the white world, as is its effect. David miscalculates when he is asked to summon a doctor quickly to help his dying mother. He will not ask the white doctor for help, and the Black doctor arrives too late.

8. Rudolph Fisher

"The City of Refuge," American Negro Short Stories, John Henrik Clarke, ed. (New York: Hill and Wang, 1966)

Set in the Harlem of the early 20's, the story is an excellent representation of Black dialect of the period. The Negro Harlem is characterized by Mouse Uggam, originally from North Carolina, but an excellent student in the ways of the Harlem milieu. King Solomon Gillis, newly arrived from North Caroling, is a humorous foil for Mouse's sophistication. The title refers to King Solomon's vision of Harlem as a land of plenty, a city of refuge with "cullud" policemen.

B. Art -- The Discovery of African Art by Blacks

1. Basic forms of African art influencing Blacks
(Source Book: African and Oceanic Art, Margaret Trowell and Hans Nevermann, eds. (New York: Harry N. Abrams, Inc., 1968)*

   a. Sculpture

      1) Baluba -- begging bowls (pp. 128-129)

      2) Bakuba -- the line of kings statues (pp. 174-175)

      3) AKUA--BA Figures (p. 92)

      4) Bakota -- reliquary figures (pp. 152-153)

      5) Benin, Nok, Ashante -- sculptures, the ancient (realistic) forms (pp. 159-173)

      6) Senufo -- southern style (p. 110)

   b. Masks

      1) Baga -- NIMBA mask (p. 51)

      2) Bajokwe -- male and female masks (pp. 28-29)

      3) Bambara -- CHI-WARA dance headdress (pp. 74-81)

      4) Benin -- ivory mask

      5) Mende -- Bundu society mask, only worn by women (p. 35)

      6) Bakwele -- (pp. 46-47)

   c. Other arts (pp. 183-201)

      1) Textiles

         a) Batik

         b) Woven fibers

      2) Wall paintings

      3) Wall plaques -- Benin Bronzes

      4) Doors, etc.

      5) Headrests -- Baluba (p. 140)

*It should be noted that the literature in this particular book is brief, understandable and very accurate. This book alone could furnish the material for the entire unit.

d. Influence of African art on modern Western art

1) Background

a) First African art in Europe (1890's-1900's) regarded as "souvenirs"; as "objects" without art

b) Artists' discovery of these as curiosity pieces, as novelty of approach to human figure

c) Outward appearances copied in works of Picasso, Matisse and Braque

2) Works to be viewed

a) Ngi society mask (p. 44)

b) Fang and Baule mask (p. 44)

c) OTOBO water spirit-Ibo (pp. 90-91)

d) Ngere Dance Mask (p. 66) -- collage technique

e) Bafum (p. 53)

f) Batekwe and Wabenbe (pp. 48-49)

g) Kifwebe-Basonge (pp. 54-55)

h) Fang reliquary head (p. 154)

i) Works by Picasso, Matisse, Braque chosen by the art or classroom teacher

e. Guideline questions

1) What does the art of Benin have in common with certain kinds of Western art?

2) What are the basic materials used in African art?

3) What are some of the purposes for tribal sculpture?

4) What is the unique relationship of African art to African society?

5) How are most African artists trained?

C. Music -- A Survey of Jazz

1. Origins of Jazz

a. Suggested Recordings (for entire unit)

1) Early jazz

a) Music of New Orleans, Vol. I, Folkways FA2461

b) The Great Louis Armstrong, with King Oliver's Creole Jazz Band, Orpheum ORP105B

2) Jazz in the 20's

a) The Louis Armstrong Story, Vols. 1-4, Columbia 851-854

b) The Immortal Fletcher Henderson, Milestone MLP2005

c) Duke Ellington: The Beginning, Decca DL79224

b. Notes

1) Jazz, contrary to popular myth, cannot be said to have had a birthplace, a birthdate, or even very precise parentage.

a) Jazz origins are so mixed that no single factor can account for its arrival on the American scene.

b) It grew out of the Black experience in America.

2) New Orleans was not the "birthplace of jazz," as the songs and stories say, but the music and musicians of New Orleans in the early 1900's were strong factors in its development.

a) Negro and "Creole" (mulatto) marching bands were very popular in New Orleans and usually modeled after European bands exactly, yet innovative.

b) The return of funeral procession to town often featured a radically altered version of a march or hymn tune such as "When the Saints Go Marching In," in rhythmic and snappy versions.

c) Negro musicians played in other settings such as night clubs in Negro sections with a raucous, free and wild style, far removed from the retired style of the Creoles.

d) New segregation laws forced Creoles into greater contact with instrumental styles of the Negro, stimulating growth of jazz.

3) Very early bands were small, playing a mixture of styles--dance, blues, march and rag--with simultaneous improvisation giving the music a rather wild polyphonic character.

4) White musicians heard and copied the styles of these innovators.

2. Jazz in the 20's -- Notes

   a. The closing of the Storyville section of New Orleans in 1917 caused many Black musicians to move to other cities, among these King Oliver, who moved to Chicago where he enlisted Louis Armstrong, another New Orleans man, into his band, the two advancing jazz tremendously.

   b. Chicago was for a time the foremost jazz center, where many white musicians were first exposed to jazz played by Blacks.

   c. In the mid 20's, New York became the scene of the most important jazz developments with Harlem the center of jazz activity. Negro clubs, frequented largely by white patrons, thrived.

   d. When Louis Armstrong came to New York to join Fletcher Henderson's orchestra, he stimulated a major development in jazz, infusing a strong "hot" flavor into this group, which was essentially a dance band. Armstrong's influence changed it into a jazz band, a pattern repeated in many other bands.

   e. These big bands featured arrangements which allowed for individual improvisation. The polyphonic extemporization of the New Orleans style had evolved into arranged big-band jazz.

   f. Black jazz-bands flourished, notable among them Henderson and Duke Ellington, the latter representing the the best in Black big band jazz and ushering in the swing era.

3. Suggested Areas of Discussion (for entire unit)

   a. The "New Orleans" style, as represented in the recordings

   b. Jazz as a creation of Black musicians

   c. The Black-white dichotomy in the jazz world of the 20's

D. Films and Filmstrips

1. Harlem Wednesday (10 minutes, color, Storyboard Productions, Contemporary Films, McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   Paintings and sketches by Gregorio Prestopino are arranged to suggest the various activities of an ordinary Harlem day set against a musical background. The art and music illustrate the caramel candy--lemon, lime, gall existence of the people, the dual nature of Harlem life.

2. Free at Last (30 minutes, b/w, from series HISTORY OF THE NEGRO PEOPLE, 1965, Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

   This part of the series of nine films originally produced by NET traces the history of the American Negro from emancipation to the end of World War II. Using dramatic readings from the works of Frederick Douglass, Booker T. Washington, W.E.B. DuBois and Marcus Garvey, it examines such eras as the depression and the end of the so-called Negro renaissance of the twenties.

3. African Art and Culture (3 color sound filmstrips, Teacher's Guide, Catalogue No. 306, Warren Schloat Productions, Inc., Pleasantville, New York 10570)

   This series of color sound filmstrips introduces the student to centuries of African art and culture. Illustrated are accounts of ancient civilizations at Benin, Timbuktu, Zimbabwe, Egypt, the Sudan and Ethiopia, as well as comparisons with such noted Western artists as Picasso, Braque and Modigliani. Also included are works of art in the early colonial period--masks, fertility dolls, ancestor figures.

III. Suggested Approaches and Teaching Strategies

- A. Thematic comparisons and contrasts
    - 1. Two warring souls in one dark body
        - a. Claude McKay
            - 1) "The Negro's Tragedy"
            - 2) "If We Must Die"
            - 3) "The White House"
        - b. Countee Cullen
            - 1) "Incident"
            - 2) "From the Dark Tower"
            - 3) "Yet Do I Marvel"
            - 4) "Heritage"
        - c. Jean Toomer
            - 1) "Bona and Paul"
            - 2) "Becky"
            - 3) "Harvest Song"
        - d. Arna Bontemps
            - 1) "Southern Mansion"
            - 2) "A Black Man Talks of Reaping"
            - 3) "Nocturne at Bethesda"
        - e. Langston Hughes

          "As I Grew Older"
        - f. John P. Davis

          "The Overcoat"
    - 2. The tragedy of Black subjugation
        - a. "The Negro's Tragedy"
        - b. "The White House"

- c. "If We Must Die"
- d. "Harvest Song"
- e. "A Black Man Talks of Reaping"
- f. "Southern Mansion"
- g. "The Overcoat"
- h. "Bona and Paul"
- i. "Becky"

3. Positive assertion of Blackness
    - a. "Jazzonia"
    - b. "Dream Variation"
    - c. "The Negro Speaks of Rivers"
    - d. Marcus Garvey, "Black Man, You Shall Be Great Again," and "Speech at Liberty Hall"
    - e. "From the Dark Tower"
    - f. "Song of the Son"
4. Duality of the Black writer
    - a. Claude McKay
        - 1) Poet of the Black Plight -- "If We Must Die"
          "The Negro's Tragedy"
          "The White House"
        - 2) The Poet-Artist -- "The Harlem Dancer"
          "Tropics of New York"
    - b. Arna Bontemps
        - 1) Poet of the Black Plight -- "The Black Man Talks of Reaping"
          "Southern Mansion"
          "Nocturne at Bethesda"
        - 2) Poet-universal artist -- "The Day Breakers"
          "Gethsemane"

- c. Langston Hughes
    - 1) Black Plight -- "As I Grew Older"
"In Love with Harlem"
    - 2) Black Pride -- "Dream Variation"
"The Negro Speaks of Rivers"
"Jazzonia"
- d. Jean Toomer
    - 1) Black Plight -- "Harvest Song"
"Bona and Paul"
"Becky"
    - 2) Black Pride -- "Song of the Son"
"Cotton Song"

5. Views of Harlem
    - a. "Jazzonia"
    - b. "The Harlem Dancer"
    - c. "The City of Refuge"
    - d. "In Love with Harlem"
6. Heritage
    - a. African
        - 1) "Heritage"
        - 2) "The Negro Speaks of Rivers"
        - 3) "Nocturne at Bethesda"
        - 4) Speech at Liberty Hall
    - b. Plantation, rural
        - 1) "Harvest Song"
        - 2) "Song of the Son"
        - 3) "Southern Mansion"
        - 4) "Cotton Song"
        - 5) Not Without Laughter
    - c. West Indian

        "Tropics in New York"

7. Rural vs. urban views
    a. Rural
        1) Jean Toomer -- "Becky"
           "Harvest Song"
           "Cotton Song"
           "Song of the Son"
        2) Arna Bontemps -- "The Black Man Talks of Reaping"
           "Southern Mansion"
        3) John P. Davis -- "The Overcoat"
        4) Langston Hughes -- Not Without Laughter
    b. Urban
        1) Langston Hughes -- "Jazzonia"
           "In Love with Harlem"
        2) Rudolph Fisher -- "The City of Refuge"
        3) Jean Toomer -- "Becky and Paul"
        4) Claude McKay -- "The Harlem Dancer"
           "Tropics in New York"
           "The White House"

B. Suggested Activities

1. Writing Assignments
    a. Comparison and contrast papers on themes, authors, tones.
    b. Creative writing assignment on students' own heritage or warring soul.
    c. Writing of poem with jazz background.
2. Collateral Reading
    a. The Autobiography of an Ex-Coloured Man, James Weldon Johnson
    b. Fire in the Flint, Walter A. White
    c. There Is Confusion, Jessie Fauset
    d. Home to Harlem, Claude McKay
3. Library Research (use of poetry, essay, short story, and periodical indices)
    a. Report on magazine, The Crisis

   - b. Biographical reports on Hughes, McKay, Toomer, James W. Johnson, Bontemps, Cullen, others
   - c. Study of Black political figures of the 20's, e.g. Marcus Garvey, Walter White, A. Philip Randolph
   - d. Report on Harlem in the 20's (work opportunities, night life, food, music)

4. Classroom Enrichment
   - a. Record of God's Trombones, James W. Johnson
   - b. Showing Harlem Wednesday in conjunction with writers' views of Harlem ("In Love with Harlem," "The Harlem Dancer," "The City of Refuge," "Jazzonia")
   - c. Slides of African art

5. Field Trips
   - a. Jazz or dixieland concert
   - b. Current African art exhibit, if possible
   - c. Museum of Natural History, permanent collection of African art
   - d. Visit to Countee Cullen Branch, New York Public Library, to see Schomburg Collection of manuscripts and books

SAMPLE LESSON PLAN

MUSIC --- UNIT II

I. Objectives

- A. To introduce the student, through a listening experience, to the areas of jazz treated in Unit II
- B. To provoke thought and discussion about jazz, bot as music and as an outgrowth of the Black experience

II. Materials

- A. The recordings suggested in the syllabus, or others chosen by the music teacher suitable for use in this unit
- B. Record player

III. Possible Presentation

- A. Playing of selected examples from each recording
- B. Discussion of each selection after it is heard, with the addition of pertinent historical material
- C. Discussion of points for the student to listen for in the music
- D. Replaying of each selection
- E. Further discussion and exchange of reactions to the music

IV. Follow up and Enrichment

- A. Reading of Langston Hughes' "Jazzonia"
  1. Determining what elements of jazz and instrumental sounds are exemplified in the poem (musical background for reading)
  2. Writing of poem in jazz form
- B. List of additional recordings to be heard
- C. Sources of biographical material on jazz artists important to the unit
- D. Sources for further historical and theoretical information

UNIT III --- THE AGE OF RICHARD WRIGHT

I. Objectives

A. To understand the Black writer's choice of literature as a weapon expressing the disillusionment and anger of African-Americans

B. To see Richard Wright as the central figure in enunciating a blueprint for the future Black writer

II. Suggested Materials

A. Literature

1. Richard Wright

a. Native Son (New York: Harper & Row, 1940, Signet, 1964)

This naturalistic novel consists of three Books that describe Bigger Thomas' life in the Chicago ghetto. Book I, "Fear," deals with a murder; Book II, "Flight," describes Bigger's flight and capture; Book III, "Fate," depicts the trial and American justice, for this victim. The novel, one of America's best in the twentieth century, mirrors Bigger's deepest experience as a Negro--his distrust of whites, his feelings of oppression, his his Negro nationalism, his humanitarianism.

b. Black Boy (New York: Signet, 1951, 1964)

As Native Son is set in the North, so Black Boy, Wright's unforgettable autobiography, is set in the "Black Belt" of the Deep South, before the writer's migration to the northern urban centers. In his record of his childhood and youth, Wright portrays vividly the various dominant members of his family, the desperate poverty and spiritual hunger he suffered, and the white racist society that ever surrounded him. It is a portrait of an artist and a spirit, a portrait etched sharply in the reader's mind and heart.

c. "The Ethics of Living Jim Crow: An Autobiographical Sketch," Black Voices, Abraham Chapman, ed. (New York: Mentor Book, 1968)

This autobiographical selection explains the twofold lesson learned by the author in his Jim Crow education. After moving from Arkansas to Mississippi, Wright lived in the heart of the local Black Belt. His move, he felt, was instructive, because as soon as he had contact with the whites, his vision became divided between his dreams and realities. A Southern Negro had much to fear after sunset, especially in a white neighborhood, for he was easily recognizable and therefore likely to be mistreated. Wright's Jim Crow education was divided: in Mississippi it was brutally and subtly cruel; but when Wright moved to Memphis, it became dishonest insofar as he learned to lie, to steal and to dissemble -- to play a dual role.

d. Excerpts from "Blueprint for Negro Writing," Soon One Morning, Herbert Hill, ed. (New York: Alfred A. Knopf, 1962)

The Negro writer, Wright feels, has to add a new dimension to his art. In addition to writing about his own personal experiences, he has to include elements which would help formulate, "change and transcend" the nationalist character of the Negro. The Black writer must "create values by which his race is to struggle, live and die...." Wright feels this can be achieved by a Marxist vision of society. In 1945, eight years after this article was written, Wright resigned from the Communist Party and went into exile, never to return to America.

e. "Big Boy Leaves Home," Uncle Tom's Children (New York: Harper & Row, 1940)

The boyish play depicted in the pastoral setting during the opening scenes of Wright's story only heightens the final terror and horror of Big Boy's hair-raising escape in the shadow of his friends' brutal deaths. Certainly "Big Boy Leaves Home" offers one of Wright's most harrowing and poignant accounts of Black Southern life. What relief accompanies Big Boy's successful escape is tempered by the question of what this abruptly matured boy might find in the promised land of the North.

f. "Long Black Song," Uncle Tom's Children (New York: Harper & Row, 1940)

Although the story opens with a depiction of the monotony of rural Black life in which time is irrelevant, the final scene powerfully reveals the horrifying aspect of this life. In spite of the protagonist's torturous, but successful efforts to acquire some farm land, and thereby gain some independence and respect, his death painfully shows the treacherous bind in which Black men live. Silas is virtually helpless, for if a man cannot protect family and property, what can he do? He chooses the Black man's all-too-common alternative of a proud death for the Black man and fights to his unavoidable end.

g. "Fire and Cloud," Uncle Tom's Children (New York: Harper & Row, 1940)

"Fire and Cloud" offers the most triumphant note for the Southern Black man in the collection. Although the rural Southern setting and the white and Black characters portrayed are similar to those in other stories, and although the brutality and horror pervading Black existence are poignantly evident in the story, the Black community successfully confronts the oppressive white governmental structure and survives. Wright introduces a new element into his picture of the racial situation, that of a socialist alliance between Blacks and poor Southern whites in an attempt to improve their equally desolate conditions. He apparently is supporting such an alliance in "Fire and Cloud," an alliance which had historical significance to Blacks during the 1930's, one later denounced by them.

h. "Bright and Morning Star," Uncle Tom's Children (New York: Harper & Row, 1940)

Here Wright offers a more personal depiction of the emergent socialist alliance between Blacks and poor rural whites. However, this story indicates in a way that "Fire and Cloud" does not, that the aggressive motivating force provided in socialist philosophy offers a replacement for Black Christian beliefs for many young Black people. Thus, An' Sue, the boy's mother, begins to realize what is almost a new religion in her son's socialist beliefs, a religion which is for her, nevertheless, mingled with her old Christian beliefs. "Bright and Morning Star" shows a more common form of triumph for the Black Southerner, the triumph of a proud death in the face of brutal treatment. The story grips the reader emotionally and rings of reality for the Black man in the South.

i. "Between the World and Me," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

Wright's frightening poem is based on the Black victim's experience. There is in it the Black man's fear, his search for escape, and his inevitable capture and fate at the mob's hands. Thus the narrator, in the final line, describes his condition: "Now I am dry bones and my face a stony skull staring in yellow surprise at the sun..." Wright's protest against inhuman treatment exists in the facts of the scene, and the title of the poem conveys the theme: the alienation of the Black man from his brutal environment. The poem also expresses what Wright later told his biographer: "One lynching is the mutilation and murder of countless Black men North and South."

2. Margaret Walker, "For My People," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

Miss Walker is asking for a new earth, another world, and a new race of men in control--all for her people of the rural South and of the urban North. Her unique poetry form is in short, terse paragraphs which describe the hardships of both segments of Black society in America.

3. Melvin B. Tolson, "Dark Symphony," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

The Black man's search for Self in the American milieu--from the early days of slavery to the early forties and Buchenwald--is the poem's theme. The poem is exciting to read, but because of its many literary and historical allusions, as well as its form, the teacher will have to do much research and planning before attempting to present it to the class.

4. Arna Bontemps, "A Summer Tragedy," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

Bontemps tells a tragic and highly suspenseful short story of an ailing, elderly Southern Black sharecropper and his frail, blind wife. The couple makes elaborate preparations for a departure from their home of forty-five years. As they dress for their journey and travel down the "pencil mark" road in their ancient jalopy, they review their lives. Their destination climaxes their life of futility. The reader cannot help but be moved.

5. John Henrik Clark, "The Boy Who Painted Christ Black," Right On! Bradford Chambers and Rebecca Moon, eds. (New York: Mentor Books, 1970)

   Talented Aaron Crawford, "the smartest boy in the Muskogee County School--for colored children," presents his teacher with a portrait of Christ painted black. Surprised but pleased, the teacher and principal display Aaron's picture, along with the best work done by students, on commencement day. The visiting white supervisor reacts with shock and anger at seeing the picture and demands to know its creator. Aaron admits to his work and explains its rationale, his response giving the Black principal the courage to stand up with pride in his heritage, to his supervisor. This simple, uncomplicated story will appeal to many students.

6. Langston Hughes, "On the Road," Laughing to Keep from Crying, (New York: Harold Ober Associates, Inc., 1935, 1952), also Fiction, Afro-American Literature Series, Adams, Conn, Slepian, eds.(Boston: Houghton Mifflin, 1970)

   Sargeant, a poor but powerfully built Black man, asks for food at a white parsonage. Refused, he seeks shelter in the church next door, trying to break down the doors when he finds them locked against him. Assaulted by the police, Sargeant lapses into unconsciousness and dreams he has pulled down the church with the pillars to which he has clung, and that the statue of Christ has come to life. When he awakens, he finds himself in jail, the oppressed Black, victim of white racism. Still he insists, "I'm gonna break down this door." Hughes' tale is gripping and at the same time satiric and sophisticated. It can be paired with the Clarke story for contrast in treatment.

B. Art

"They were facing realities; they were relieving the burdens of living; they were chronicling, interpreting and sometimes transforming. In doing so, they were meeting the needs of their own people--and the ultimate test of any work of art is its value to the society in which it is produced, not its reception by the galleries.... Universal art does not arise from the intention to be universal: it is sifted out of deeply rooted community art. "The artist must work in contact with society, but that contact must be an intimate one." (Henry Moore).... The Negro artist is fortunate in belonging to a definite group organized as regional communities; and within the group is a pulsing folkart, and pervading urgencies of mythology, conditions, circumstances, and viewpoints, for absorption, transformation and return to the group as works of art." (Cedric Dover, American Negro Art, New York: New York Graphic Press, 1960)

"The artist must be the medium through which humanity expresses itself. In this sense the greatest artists have faced the realities of life, and have been profoundly social....An intense, eager, devotion to present-day life, to study it, to help relieve it, this is the calling of the Negro artist." (Romare Bearden)

1. Artists and Works (All page and plate references are to American Negro Art.)
    a. Malvin Johnson (plate 50)
    b. Hale Woodruff (plate 50, plate 39, Countee Cullen)
    c. Archibald Motley (plate 52, Stomp)
    d. Alan Crite (plate 53)
    e. Charles Alston (plate 27)
    f. Aaron Douglas (plates on cover, etc.. Aspects of Negro Art)
    g. Augusta Savage, "Lift Every Voice," (plate 72). Originally to describe Negro music but goes beyond to ollustrate James Weldon Johnson's "Negro National Anthem"
    h. Richard Barthe
    i. Sargent Johnson
    j. Charles White
    k. John Biggers
    l. Jacob Lawrence (most significant protest painter)

2. Significant Events of Period that Fostered Work

   a. Works Progress Administration

      Extender of audiences; developer of security from want and equally crushing millstone of financial success; satisfaction of working together for common good, without losing individuality establishment of internationally significant American art

   b. The World's Fair, New York, 1938

      Augusta Savage "Lift Every Voice"

   c. Exhibition of American Negro Art (1851-1940). Chicago, 1940

      1) William Artis
      2) Robert Blackburn
      3) Selma Burke
      4) Elizabeth Catlett
      5) William Carter
      6) Aldzier Cortor
      7) Fred Flemister
      8) William Jennings
      9) Lois Mailou Jones
      10) Jacob Lawrence
      11) Edward Loper
      12) Hughie Lee-Smith
      13) Charles White
      14) Ellis Wilson

C. Music

1. Big Bands of the 30's

a. Suggested Recordings

1) Lester Leaps In (Count Basie), Epic LG 3107

2) The Ellington Era 1927-40, Columbia CL 3L39

b. Notes

1) The growth of the big bands led to the Swing Era. Jazz was split racially, as it had been from the early days. The Negro bands which grew out of the 20's were forceful innovators.

2) White bands, such as Benny Goodman's, captured the public's attention. Sometimes arrangers for these bands were Black, like Fletcher Henderson who worked for Goodman. White bands were far more successful commercially than Black bands. The slick commercialism of these bands eventually brought swing to an artistic dead end.

2. Jazz after World War II

a. Suggested Recordings

1) The Be Bop Era, RCA Victor LPV 519

2) Groovin' High, Gillespie and Parker, MG 12020

3) Miles Davis, Capitol T 762

4) Art Blakey-Horace Silver, Bluenote 1518

5) The Definitive Jazz Scene, Vols. 1-4, Impulse A 9101

b. Notes

Developments in jazz after World War II until the present have been too numerous and complicated to outline fully. In general certain trends can be outlined.

1) In the 40's jazz musicians turned away from big bands to smaller ensembles. Experimentation brought about exciting developments. Greater rhythmic complexity evolved, along with a greater melodic freedom. Instead of simply improvising upon a melody, as had been the practice, soloists began improvising variations on the harmonic structure, and varying, altering or substituting chord patterns. The style was "be-bop" and its prime exponents, like Charlie Parker, Dizzy Gillespie, and Thelonius Monk, were Black.

2) "Cool" jazz was a term applied to the work of many musicians, white and Black, of quite different styles. The term is hard to define, but might be said to denote a certain subtlety and restraint of approach. Black musicians like Miles Davis and John Lewis of the Modern Jazz Quartet were important figures in the "cool" jazz of the 50's.

3) A reaction against the "cool" school occurred in the "hard bop" or "funky" movement. Led by Black musicians "hard bop" sought to return to the Black, blues-oriented roots of jazz. Blues and gospel influences were very strong in the music, along with a heavy, hard-driving approach.

4) Black jazz musicians expanded jazz resources tremendously in the 60's. Men like Ornette Coleman and the late John Coltrane removed nearly all restraints of regular rhythm, form, or even tonality. Their music is daring, innovative, and distinctively Black.

3. Suggested Areas of Discussion

   a. The constantly evolving nature of jazz

   b. The future of jazz

   c. The role of white musicians in jazz

   d. The relationship of jazz to other contemporary forms of Black musical expression

D. Film

1. Blind Gary Davis (12 minutes b/w, Contemporary-McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   The famous blues artist plays his blues and religious songs against a background of the streets of Harlem, a Harlem he has never seen. The film evokes the urban scene, the desolation and poverty of the depression era against the backdrop of the singer's plaintive songs. It may be a trifle long, and the narration and songs a bit difficult to understand.

2. Date with Dizzy (10 minutes b/w, Brandon Films, 221 West 57th Street, New York, New York 10019)

   The famous jazz and be-bop artist records commercials, improvising in his inimitable style. The film brings Gillespie into the present era musically and demonstrates his special charisma.

3. Diary of a Harlem Family (20 minutes b/w. Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

Gordon Parks' photographs depict the poignant plight of one family living in Black Harlem as they reveal the desperate environment, restricted job opportunities, inadequate educational background, and the violence and anger that can result from these conditions. While the film is more contemporary than the period, the situation is one not dissimilar from the South Chicago ghetto that produced a Bigger Thomas.

III. Suggested Teaching Approaches and Strategies

A. Thematic Strands

1. Use of core book with accompanying selections

a. Combination #1

1) Materials

Native Son (12th grade)
"Between the World and Me"
"Big Boy Leaves Home"
"Blueprint for Negro Writing"
"For My People"

2) Discussion and activities

a) Contrast and comparison of Northern and Southern views

b) "Big Boy," an embryonic Bigger Thomas

c) Question for discussion: How well does Wright follow his own blueprint?

d) Writing assignment of reaction paper to "Blueprint for Negro Writing": Should all writers create values by which their race or nation is to struggle, live and die?

b. Combination #2

1) Materials

Black Boy (10th, 11th, or 12th)
"The Boy Who Painted Christ Black"
"Ethics of Living Jim Crow"

2) Discussion

a) Pointing up contrast of reactions of students and administrators to felt pressures of their society as evidenced in graduation sequence in Black Boy and in "The Boy Who Painted Christ Black"

b) Using essay, "The Ethics of Living Jim Crow" and applying it to Black Boy and the short story (Some of Wright's stories in Uncle Tom's Children might also be used here.)

c. Combination #3

1) Materials

Uncle Tom's Children (11th, 12th)
"A Summer Tragedy"
"Between the World and Me"
"The Ethics of Living Jim Crow"

2) Discussion

Emotional impact from a variety of tones and situations related to the Black man's experiences in the South

2. Contrast of rural South and urban North

a. Materials (selections from those below)

Rural	Urban
Black Boy	Native Son
Uncle Tom's Children	"On the Road"
"Ethics of Living Jim Crow"	
"Between the World and Me"	
"A Summer Tragedy"	
"The Boy Who Painted Christ Black"	

b. Discussion and activities

Comparing and contrasting rural and urban views of Black life

3. Transition pieces suggesting migration

a. Materials

"Ethics of Living Jim Crow"
"Big Boy Leaves Home"
Black Boy

b. Discussion

Motivation for, advantages, and dangers to the Black man in leaving home

4. Use of Hughes' selections in each unit to show how he reflects the developing Black experience in content and in tone

B. Suggested Activities

1. Collateral Reading*

   a. Novels

      Black Thunder, Arna Bontemps
      Their Eyes Were Watching God, Zora Neale Hurston
      Ollie Miss, Wiley Henderson
      Blood on the Forge, William Attaway

   b. Plays

      Mulatto, Langston Hughes
      Act III, Big White Fog, Theodore Ward

   c. Biography

      Richard Wright, Constance Webb

2. Writing Assignments

   a. Comparing Wright with another author of the period

   b. Comparing the philosophies of the artists of the period and Richard Wright's blueprint for Negro writers

   c. "A Youthful Odyssey" or "Flight" - essay or poem on leaving home

3. Library

   a. Researching lives of Black artists and/or musicians or significant Blacks of the 30's

   b. Black dramatists of the 30's

   c. Richard Wright and the communist experience

   d. Critical assessments of Richard Wright

4. Classroom Enrichment

   Showing of films in conjunction with music portion of unit

* Additional collateral reading for this unit might include protest novels and plays of the depression years by other than Black writers or views of Blacks by various writers of the period.

SAMPLE LESSON PLAN

LITERATURE

I. Objective

To involve students before reading a literary work by having them decide the course of action they would take in various situations confronting the protagonist

II. Materials

3 x 5 note cards and texts

III. Procedure*

A. 15-20 key situations from work (s) summarized on 3 x 5 cards to which the protagonist responds, these to be presented to individuals or pairs of students for them to determine what they would do (Note: This is particularly good for Black Boy and for the various short stories in Uncle Tom's Children, but may be less appropriate for presenting Native Son, especially to more mature groups.).

B. Reenacting or discussion by students of their decisions

IV. Follow up

Giving page references in book to see what the protagonist actually did when confronted with these situations and comparing perspectives.

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*Based on Marcia Pitcole's "Black Boy and Role Playing: A Scenario for Reading Success," English Journal, November, 1968

UNIT IV --- INVISIBLE MEN

I. Objectives

A. To recognize the Black man's ambivalence in pursuing the prescribed roles for success in the mainstream of American life

B. To explore the frustration of the Black man in asserting his individuality during this period

C. To examine the outsider's predicament and varied attempts to become a part of his society (and thus to function as America's existentialist hero)

II. Suggested Materials

A. Literature

"I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids--and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me, they see only my surroundings, themselves, or figments of their imagination--indeed, everything and anything, except me." (Ralph Ellison, Invisible Man, New York: Random House, 1947)

1. Ralph Ellison

a. Prologue and selected excerpts depicting various scenes from Invisible Man

1) Prologue

Here the narrator speaks from the underground, a "dark hole" illuminated by 1,369 lights supplied by the Monopolated Light & Power Company. Why he is there is not yet revealed, but the speaker explains the idea of invisibility, and the reader knows the point of his "memoir" will be illuminated as his experiences are recorded.

2) Chapter One

The first chapter defines the social system in the South which fosters the idea of invisibility and recounts the young protagonist's speech to the Southern town's leading white citizens. The topic of his speech, humility as the secret of progress, is praised while his fellow Blacks are humiliated in a traditional ritual where they are pitted against each other in a battle royal.

3) Chapter Six

This chapter explores the nature of Southern Negro colleges and the character of their administrators, with the protagonist as part of this environment just before he migrates North.

4) Chapter Sixteen

This chapter investigates the character of the Communist Brotherhood in the novel and shows the degree of its influence upon Blacks. It places special emphasis on the protagonist's feelings and role in the Brotherhood.

5) Chapter Seventeen

Two opposing forces in the Black community are explored in this chapter--the Brotherhood and the Nationalists. The author views the dilemma of the Black leader in deciding his loyalties and his relationship to the two groups.

6) Chapters Twenty and Twenty-two

These chapters reveal the conditions surrounding the disillusionment of Blacks with the Brotherhood and the Black community's needs that the Brotherhood neglected.

7) Chapter Twenty-five

This chapter shows Blacks in ghettos responding to the violence and oppression in their lives by rioting. It defines the resolution of the invisibility dilemma by the protagonist, as well as his assessment of his former attempts to find a positive identity.

8) Epilogue

Here the reader understands the protagonist's explanation of his negative identity and his choice of invisibility. The Epilogue explores the possible societal implications of his final statement, "Who knows but that, on the lower frequencies, I speak for you?" and the validity of this statement in the context of the novel.

b. "Harlem Is Nowhere," Shadow and Act (New York: Signet, 1966)

Ellison's essay describes the Harlem scene and its"psychological character--a character that arises from the impact between the urban slum conditions and folk sensibilities." Ellison says that the Negro, at this time, uses the phrase, "I'm nowhere," to characterize his unstable, unrecognized place in society. Interestingly enough, the point of reference for this unpublished essay is a basement clinic, the "underground" Lafargue Psychiatric Clinic, servicing the victims of a hostile world.

c. "Flying Home," Fiction, Afro-American Literature Series (Boston: Houghton Mifflin Co., 1970) and American Negro Short Stories, John Henrik Clarke, ed. (New York: Hill and Wang, 1966)

Todd, a trainer pilot, has been unhappily seeking white men's appreciation of his ability, while constantly aware of their fickleness. As a result of a plane crash in a Southern meadow he meets an old Black man from the region, who sends his young boy to get help for the flyer. The "help" he receives gives him new insight and identification with his Black brothers. To the white men in the story, he possesses no individuality.

d. "King of the Bingo Game," Fiction, Afro-American Literature Series (Boston: Houghton Mifflin Co., 1970)

A poor Black man attends a bingo game to win money for his wife's medical expenses. He wins an opportunity to spin the electric roulette wheel for the cash prize. Drunk with power, he keeps his finger on the button to keep the wheel spinning, believing that he controls his fate for as long as the wheel continues. Because he refuses to release the button, he is forcibly removed. The wheel stops at the winning number, too late for him to collect.

2. Richard Wright, "The Man Who Lived Underground," Eight Men (New York: World Publishing Company, 1961, Pyramid, 1969)

Wright's novella offers a searing statement about the nature of American society for the Black man, in this case for a Black protagonist who is unjustly forced to flee for his life from the police and, literally, to move outside the society in order to survive. From his makeshift home in a sewer cave beneath the city, this man not only perceives many inequitable aspects of societal life, but manages to use these aspects to sabotage the system which has falsely indicted him. It is only when he reenters life above ground that the treacherous, self-protective network of the society becomes inescapably evident. In spite of the hints many characters make about the protagonist's insanity, one wonders whether he is not a healthy reflection of the society which has accused and trapped him.

3. William Demby, Beetlecreek (New York: Avon, 1967)

The existential novel Beetlecreek, with its theme of alienation, condemns sharply all of American culture for being empty and destructive. The novel suggests the basic unity of human experience--not just the white or Black experience. Mr. Demby transcends color in this 1950 novel in which three protagonists exist within a stagnant town which creates a "death-grip" for its inhabitants. Bill Trapp, a white recluse; David, a young Black man; and Johnny, his nephew, live unfulfilled lives because Beetlecreek is a place where life crawls, with a kind of insect-like loathsomeness. Southern Beetlecreek is also a town where good and evil are not distinguishable, and, thus at the end of the novel, the good deeds of Bill Trapp are misunderstood and he dies violently.

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4. Frank Yerby

   a. "Homecoming," American Negro Short Stories, John Henrik Clarke, ed. (New York: Hill and Wang, 1966)

      Sergeant Willie Jackson, the epitome of the New Negro, returns from the Pacific Theater of War to the South. Willie's reality is that he has grown inside, as well as physically, and thus is unable to adjust to his boyhood home. Only through the intervention of a white man, Colonel Bob, and the Army is Willie rescued from the anger of a Southern white mob. The story is a good example of the changing values of the Blacks following World War II.

   b. "The Fisher's and the Poet's Hands," American Negro Poetry, Arna Bontemps, ed. (New York: Hill and Wang, 1963)

      The poet, using bitter humor, reveals the anguish of his struggle to write what he wishes and yet remain faithful to his Black countrymen who need talent to publicize their desperate condition. The ambivalence and frustration that are the subject of this unit are exemplified in the early career of Yerby.

5. Langston Hughes, "Dream Boogie," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

   Set in the kind of night club that many white visitors superficially enjoyed in Harlem just before the depression, Hughes' poem conveys a sense of the duality in Black American life, a sense of the coexistence of the happy and the sad, the glitter and the gloominess, the seen and the unseen in the personality of the Black man. This duality is expressed in terms of music--in this instance, Boogie--and its significance to the oppressed Black people. While the speaker is seeming to respond joyously to the music, he conceals his tears, anger or frustration beneath his happy mask.

6. John O. Killens, "God Bless America," Right On! Bradford Chambers and Rebecca Moon, eds. (New York: Mentor, 1970

   This story indicates one of the many ways United States Army officials failed to see how the Black soldier as an American was prepared to take equal risks and expected equal treatment. Even though the Army was becoming integrated, Black soldiers were too often viewed as stereotypes. "God Bless America" also reveals that all Black people do not think alike on racial matters.

B. Art -- The Modern Manner

   1. Objectives

      a. To discuss and define the modern art forms as they may be described through Black artists.

b. To discuss the modern styles apart from the styles of social commentary and protest in the Black community.

2. Basic Terms

    a. Cubism

    b. Abstract art

    c. Non-objective art

    d. Primitive art in the modern sense

    e. Surrealism

3. The Works (page and plate references from Cedric Dover, American Negro Art, New York: New York Graphic Press, 1960)

    a. Paintings

        1) Plate 81 -- "He is Arisen"

        2) Plate 83 -- "Tombstones"

        3) Plate 82 -- "American Land of Many Moons"

        4) Plate 85 -- Composition

        5) Plates 86-87 -- all of these

        6) Plate 88 -- Bull and Fighter

        7) Plate 91 -- Bulls

        8) Plate 92 -- Migrating birds

        9) Plate 93 -- "Susan and Friend"

        10) Plate 94 -- "The Hunter"

        11) Plate 48 -- Coney Island

        12) between pp. 54-55 -- Tenement Scene, Harlem

        13) pp. 24 -- "Ambulance Call"

        14) pp. 10 -- Totem

    b. Sculpture

        1) Plate 65 -- "Victorious Bullfighter"

        2) Plates 66-67 -- any or all of these

4. Discussion guidelines
    a. This unit should develop a working knowledge of the various styles, though not necessarily a liking for them.
    b. There should also be a development of an awareness of of the Black artist as an integral part of the modern art movement.

C. Music

1. Suggested Recordings
    a. The Ray Charles Story, Atlantic SD 2-900
    b. Chuck Berry's Greatest Hits, Chess 1485
    c. Apollo Saturday Night, Acto 33-159
    d. The Best of Muddy Waters, Chess LP1427

2. Notes
    a. Blues, from the earliest days, was a music form carried to many places and influenced by many regional factors. Migratory periods in the history of American Negroes encouraged its spread.
    b. Folk blues singers, such as Big Bill Broonzy, Sleepy John Estes, and Peg Leg Howell, usually earned a living in laboring occupations.
    c. Traveling shows in Southern towns gave rise to "classic" blues singers who were professional entertainers, singers like Ma Rainey and Bessie Smith.
    d. In the 1920's record companies discovered a market in recordings among Negroes. These were blues and blues-type styles. "Race" records, as they were called, developed into an industry which thrived until the depression.
    e. The migration of Negroes to Northern cities during this period, 1910-1920, resulted in a further interchange of blues styles. "City blues," a slightly more sophisticated form, developed.
    f. After World War II, the Negro market for blues style was rediscovered by record companies and radio stations. "Rhythm and blues" replaced "race" records as the descriptive term.

g. "Shouting" styles, featuring hard-driving, heavily-amplified bands, became very popular.

h. The white public was in large measure ignorant of these musical currents. In general, Negro musical life has been invisible to the white public.

i. Currently "soul" music is commercially successful, not only among Blacks, but the public at large.

3. Suggested Areas of Discussion

a. The role of Black music in the life of the Black man in America

b. The role of music, by contrast, in other subcultures

c. The "invisibility" of the Black man's music in white America

D. Films

1. No Man Is an Island (29 minutes, b/w, Carousel Films, Inc., 1501 Broadway, New York, New York 10036)

Originally one of a CBS series, LOOK UP AND LIVE, presented in the 1950's, this is a moving, if somewhat didactic, story about two young men, one white, one Black, who became close friends during their army service. After they have each returned to civilian life, they are faced with the fears and prejudices of their respective families and associates when they try to pick up their friendship.

2. Jackie Robinson (26 minutes, b/w, Sterling Educational Films, 241 East 34th Street, New York, New York, 10016)

This biography of the famous Brooklyn Dodger ballplayer, first to break the color line in major league baseball, offers a graphic picture of his life and struggles. Produced in 1965.

3. The Novel: Ralph Ellison on Work in Progress (29 minutes, b/w, Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

The noted author discusses his philosophy about writing, writers, American novels, the unity of the Amercian spirit, and the birth of his own famous work, Invisible Man, in an interview produced by NET.

4. Home of the Brave (85 minutes, Twyman Films, 329 Salem Avenue, Dayton, Ohio 45401)

   Set against the background of war on a Japanese-held island, and filled with action and suspense, this feature film with the fine Negro actor, James Edwards, exposes the real nature of the fighting men and deals with anti-Negro prejudice with sincerity and deep emotion and a minimum of preaching and moralizing.

III. Suggested Approaches and Teaching Strategies

A. Thematic Similarities

1. Underground Men -- Prologue to *Invisible Man*
"The Man Who Lived Underground"

2. Men in Uniform -- "Flying Home"
"Homecoming"
"God Bless America"

3. The Outsider

Every work in the unit fits into this category in one way or another, with *Beetlecreek's* three major characters illustrating the outsiders' varied attempts to find his place in his society, to find a reason for living.

Yerby's poem, "The Fishers and the Poet's Hands," and Ellison's story, "King of the Bingo Game" also demonstrate the perspective of the outsider, as do those works which almost literally portray them.

B. Suggested Activities

1. Collateral Reading*

Novels

The Street, Ann Petry
Knock on Any Door, Willard Motley
The Living Is Easy, Dorothy West
The Foxes of Harrow, Frank Yerby

2. Written Assignments

a. Extended definition of "invisible," or other words that may be appropriate in the context of the unit

b. Personal writing wherein the student might relate instances when he himself had felt "invisible" (as a teenager, as a member of an ethnic group, as a number in the computer age, etc.)

3. Library and Research

Use of the *Oxford English Dictionary*, Roget's *Thesaurus*, and other appropriate sources for tracing etymology, semantic change and discovering connotative overtones

4. Language Study

a. Extended definition assignment

b. Study of semantic change--deterioration, elevation, generalization, particularization, proliferation

*Supplementary reading may include some of the works not taught in the unit and other selections written in the period suggesting the plight of the outsider, his ambivalence and frustration.

SAMPLE LESSON PLAN

Style and Language

I. Objective

To see how the Black writer reveals the historical life style and culture of the Black experience through some typical language characteristics of the Black man

II. Materials

A. Record player and/or tape recorder

B. Records

1. Tony Schwartz's Millions of Musicians (Folkways)

a. Shoeshine boy, Side 1, band 3

b. Gospel singing, Side 2, band 2

2. New York 19 (Folkways)

The ring game, Side 2, band 2

3. Recordings by Martin Luther King, Malcolm X, and so forth, or tapes from television

C. Dittoed material

1. Excerpt from "Big Boy Leaves Home" by Richard Wright

The boys chanting their improvised rhyme

2. Excerpt from Invisible Man (See article by Kenneth Kinnamon, "Afro-American Literature, the Black Revolution, and Ghetto High Schools," English Journal, February, 1970, p. 192)

3. Excerpts from The Best of Simple, Langston Hughes (New York: Hill and Wang, 1961)

4. Other excerpts from the literature of the unit

III. Procedure

A. Motivation

Ask students about their own recollection of chants, games, cheers, pet expressions from their childhood, what these suggest about their own life styles and backgrounds and how many are familiar to them as a group. Elicit characteristics.

B. Presentation

1. Listening to records, tapes and reading of ditto excerpts aloud, in round robin fashion

2. Elicit characteristics (e.g. repetition, rhyme, rhythm, word play, fun)

IV. Follow-up

A. Have students try to emulate material heard or read by composing a rhythmic chant or using rhyming prose a la Wright, Ellison

B. Have students examine contemporary rhetoric of politicians and spokesmen whose style might include some of these characteristics

C. Have students tape conversations or interviews that might illustrate word play, rhythm, rhyme

D. Have students investigate origin and examples of "The Dozens," oral word play tradition

UNIT V -- THE AGE OF INTEGRATION

I. Objectives

A. To study the literature of the period expressing a wide variety of responses to the legal and social events that promised complete democracy *

B. To explore the hope of the dream so long deferred

II. Suggested Material

A. Literature

"Today, education is perhaps the most important function of state and local governments....It is the very foundation of good citizenship. Today it is a principal instrument in awakening the child to cultural values, in preparing him for later professional training, and in helping him to adjust normally to his environment. In these days, it is doubtful that any child may reasonably be expected to succeed in life if he is denied the opportunity of an education. Such an opportunity, where the state has undertaken to provide it, is a right which must be made available to all on equal terms.

We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though... other...factors may be equal, deprive the children of minority group of equal educational opportunities? We believe that it does....

...To separate them from others of similar age and qualifications solely because of their race generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely ever to be undone...." (Chief Justice Earl Warren, Brown v. Board of Education of Topeka, 1954)

1. James Baldwin

a. Go Tell It on the Mountain (New York: Dell Publishing Co., 1965)

Set in the Harlem of Baldwin's boyhood, the novel powerfully and poignantly depicts the lives of the Grimes family in this Northern ghetto. Two elemental forces seem to operate upon the members of the family throughout the novel, that of the exigencies of Northern and Southern Black life, and that of the Black religion which emphasizes a wrathful God and a fiery baptism. The powerful influence of both forces are movingly seen in the character of John Grimes, the youthful protagonist who grapples with them throughout the novel in terms of the choices these forces seem to offer him and the effects they seem to have had on his loved ones.

* The Autobiography of Malcolm X, by Malcolm X and Alex Haley, and LeRoi Jones' essay, "The Legacy of Malcolm X, and the Coming of the Black Nation," from Home, appropriate to this period chronologically and responsive to Objective A above, are placed at the beginning of Unit VI because what Malcolm X represented and postulated has had more influence on the contemporary Black scene than on the time he lived. However, whether one concludes Unit V with Malcolm X's autobiography and the Jones essay, or begins Unit VI with these is a strategy for the individual teacher to determine.

b. "My Dungeon Shook: Letter to My Nephew...," The Fire Next Time (New York: Dell Publishing Co., 1963)

In a letter to his namesake, Baldwin seeks to strengthen and prepare him for life as a Black man on the hundredth anniversary of the Emancipation. He reminds his nephew of the tremendous love surrounding his birth and upbringing, a love designed to strengthen him against the "loveless world." Baldwin implores his nephew to reject society's concept of the Black man and rather to trust to his own experience. Finally, Baldwin urges young James to accept his white brothers with love that will one day enable them to face reality and change it for all to be free.

c. "Down at the Cross," The Fire Next Time (New York: Dell Publishing Co., 1963)

With assurance and without inhibitions, Baldwin expresses his concern for American society as a whole, warning that it is later than we think. He takes his stand on the ground of our common humanity, and our desperate need for one another. Baldwin's essay is an eloquent plea for a larger truth than the Black Muslims.

d. "The Harlem Ghetto," Notes of a Native Son (New York: Bantam, 1955)

Baldwin points out that despite an apparently casual atmosphere, Harlem, forever rundown and teeming, is a social liability and reflects the typical aspects of American society. The media and politicians, furthermore, repeat the weaknesses of their white counterparts. The contradictions of American society are also explored in an analysis of relationships between the Blacks and Jews in Harlem.

e. "Notes of a Native Son," Notes of a Native Son (New York: Bantam, 1955)

Baldwin describes his father's death and funeral, the birth of the family's last child, his own birthday, and a Harlem race riot that all took place during one week in the summer of 1943. He is tormented by the fact that he had never been able to communicate with his father, who was a bitter and tormented man. He further recalls two incidents in which he was the victim of bigotry, and resolves that his heart will remain "free of hatred and despair."

f. Blues for Mister Charlie (New York: Dell Publishing Co., 1964)

This play begins with a roar. The hero has already been murdered, and a Southern court trial is about to begin. Richard Henry, a young drug addict comes home from the North to recover and rebuild his life. Blues for Mister Charlie examines the ways of both whites and Black in this Southern town and one sees that Richard's death is inevitable. This bitter, searing play may be a little hard for the average adolescent to take, for it is not subtle and it is violent.

2. Lorraine Hansberry

a. Raisin in the Sun (New York: Random House, 1959)

This play deals with an urban African-American family in its struggles to survive an hostile environment in the North. The characters come alive as their hopes, joys and frustrations are revealed in their adjustment to job and housing discrimination. Walter, the husband and son, fights for his manhood against a mother who still treats him as a child. His relationship with his wife, Ruth, and intellectual sister, Beneatha, add to the compassion and humor. This lively play will also appeal to the less able reader.

b. "The Drinking Gourd," in Voices of Man, ed. Vincent L. Medeiros, Jr. and Diana B. Boettcher, The Voices of Man Literature Series (Reading, Mass.: Addison-Wesley Publishing Company, 1969), pp. 103-79. An original drama for television (3 acts).

This play, set in 1861 as the Civil War is about to begin, centers upon a nineteen-year-old slave who is the opposite of the stereotype in that he is determined to be free and he has violated the harsh Black Codes by learning how to read. Although the play exposes the brutality of slavery and its contradiction of the frontier spirit of America, it also features a plantation owner whose fate reveals how slavery deteriorated the best white people. The play is compassionate without sacrificing any of the truth about slavery.

3. Martin Luther King

   a. "Letter from Birmingham Jail," Freedom Now! Alan F. Westin, ed. (New York: Basic Books, Inc., 1964)

      In patient and reasonable terms, King replies to a public statement made by a group of clergymen who called upon him to cease "unwise agitations" and to negotiate. He points out that he too seeks to negotiate, via the creation of a constructive non-violent tension that will compel a reluctant community to confront the issue too long ignored. He reminds the clergymen that the Blacks have not made a single gain in civil rights without determined legal and non-violent pressure. King distinguishes between laws and contends that one is morally obliged to obey only just laws. He adds that unfortunately it is the moderate whites who are a great stumbling block in the Negro's stride toward freedom. Their shallow understanding and devotion to "order" rather than justice has been most frustrating.

   b. "I Have a Dream," Nonfiction, Afro-American Literature Series (Boston: Houghton Mifflin Co., 1970)

      In an optimistic attitude, Dr. King calls upon America to fulfill the promises inherent in the Constitution and the Declaration of Independence for all Americans now. He exhorts the Black folk to non-violence towards this end by reminding them that "unearned suffering is redemptive."

4. LeRoi Jones

   a. "City of Harlem," Home (New York: William Morrow & Co., Inc., 1966)

      Jones outlines some important factors that led to the emergence of Harlem as a mecca of good times, a symbol of the Jazz Age, an international symbol of Negroes, and as a symbol of oppression.

   b. "Tokenism," Home (New York: William Morrow and Co., Inc., 1966)

      Jones discusses the paradox of the Black man's freedom since the Emancipation--which actually resulted in a kind of legalized tokenism. A select few Blacks have achieved status, but in effect these "tokens" reinforced the status quo, for their more exalted position often has involved their internalizing and advocating the white man's ideas and attitudes. He cites Booker T. Washington as an example of such a Negro leader, acceptable to the white Establishment, and W. E. B. DuBois, founder of the NAACP, on the other hand, as a radical for stressing equal rights. Real freedom, or self-determination, says Jones, is the chance to become exactly what one thinks himself capable of. He rejects any idea of progress toward freedom: "A man is either free or he is not. There cannot be any apprenticeship for freedom."

c. "Preface to a Twenty Volume Suicide Note," American Negro Poetry, Arna Bontemps, ed. (New York: Hill and Wang, 1968)

Although the poet describes his detachment, his loss of faith, the emptiness of his own life where "Nobody sings anymore," he discovers his own small daughter's act of faith as she speaks her bedtime prayer "peeking into/ Her own clasped hands."

d. The Dutchman (New York: Apollo Edition, 1964)*

Focused squarely upon a plaguing aspect of the black-white conflict in America, that of the black man and the white woman, Jones' play presents a needed and perceptive perspective. The myth of the super-masculine Black man raping the white woman has an ironic twist in the seduction and murder of Clay, a bourgeois black man, by Lula, a white woman who accosts him on a subway.

5. John A. Williams, "Son in the Afternoon," The Best Short Stories by Negro Writers, Langston Hughes, ed. (New York: Little, Brown, 1967)

Wendell, a token Black screen writer, calls for his mother, a maid for a prominent Hollywood architect, Ronald Couchman. Jealous of his mother's solicitation for the Couchman's neglected young son and resentful that his mother's years of domestic work, though providing for her family, robbed him and his brothers and sisters of her attentions, Wendell shouts at the boy. While his mother comforts young Ronnie, Mrs. Couchman returns home and invites Wendell's attentions. Determined to wound his mother's "son in the afternoon," Wendell deliberately embraces Mrs. Couchman before young Ronnie's eyes.

6. Willard Motley, "The Almost White Boy," The Best Short Stories by Negro Writers, Langston Hughes, ed. (New York: Little, Brown, 1967)

Able to pass for white, Jimmy, half Negro and half white, is nurtured on his father's philosophy--"People are just people." Jimmy is able to carry this advice back and forth across the color line, until he meets and falls in love with Cora, a white girl. She is willing to be intimate with Jimmy, but becomes very upset when he proposes marriage and calls him a "damn dirty nigger." Disillusioned, Jimmy realizes the ironic truth of his father's philosophy.

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*This play is highly sophisticated and may offer difficulties to the average high school student. It is recommended that the teacher familiarize himself with the play to determine whether it is appropriate in content and reading level for his students.

7. Alice Childress, "The Pocketbook Game." (1956), The Best Short Stories by Negro Writers, Langston Hughes, ed. (New York: Little Brown, 1967)

   This short, delightful monologue relates a lesson in human nature. Mildred, a day worker, is telling about the distrust of her employer, Mrs. E., who carries her pocketbook with her whenever Mildred is present. One day Mildred is able to reverse the situation and takes her pocketbook with her, admonishing Mrs. E. that she should worry because she underpays her day worker.

8. Gwendolyn Brooks, "Life for my child is simple," from "The Children of the Poor" section of Selected Poems. (New York: Harper and Brothers, 1963)

   The poet here catches the childlike exuberance that accompanies playful destruction and uses the voice of a parent to give a positive interpretation of that spirit.

9. James A. Emanuel, "After the Record is Broken," Dark Symphony, James Emanuel and Theodore L. Gross, eds. (New York: The Free Press, 1968)

   The editors write that the theme of "After the Record is Broken" is the potential of human effort. The speaker recalls old champions who achieved their glory in the past and whose accomplishments recede into or are diminished by the years. Today's champions (may) appear more vivid, more spectacular as they seek to go "higher, faster, farther." But, says the poet, new champions are spurred to break old records by those so-called "lesser" men whose achievements were indeed excellent. This poem is a good selection for the culmination of the unit, in fact, of the units studied thus far, as students may wish to review some of the "champions" they have met up to this point before moving into the concluding unit which deals primarily with current writers and artists.

10. Mari Evans, "When in Rome," American Negro Poetry, Arna Bontemps, ed. (New York: Hill and Wang, 1963)

    Rather humorously, this poem shows the cultural gap between a Black dayworker and her employer with regard to preferences for food. Subtly conveyed attitudes of both women in the poem have national implications.

11. Robert Hayden, "Frederick Douglass," American Negro Poetry, Arna Bontemps, ed. (New York: Hill and Wang, 1963)

    This poem is a majestic tribute to a former slave who freed himself and became one of the great humanitarians of the world. The poet suggests a definition of freedom that should elicit thoughtful discussion.

12. Calvin Hernton, "The Distant Drum," New Negro Poets: U.S.A., Langston Hughes, ed. (Bloomington: Indiana University Press, 1964)

    The poet, in saying that his lines are much more than words on a page, is thinking of Harlem and other ghettos, but his poem could apply to the desperation of any group of people who, actually or figuratively, are being "maimed in the street."

13. Langston Hughes

    a. "Lenox Avenue Mural," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

       This well-known poem, using vivid and realistic figures of speech to disclose the pent-up feelings in the ghetto, asks one of the most crucial questions of our times: "What happens to a dream deferred?"

    b. "Children's Rhymes," Black Out Loud: An Anthology of Modern Poems by Black Americans. Arnold Adoff, ed., (New York: The Macmillan Company, 1970)

       The poet, imagining children who might be skipping rope to the rhythm of a tune, has them ironically singing the fact that their country does not intend to give them a fair chance to live full lives.

    c. "Daybreak in Alabama," Black Voices, Abraham Chapman, ed., (New York: Mentor, 1968)

       Written in the middle of Hughes' career, this poem was used as the final poem in his last-published volume. It employs colorful imagery to picture the day when racial hatred will no longer characterize the United States.

    d. "Roland Hayes Beaten," printed under the title of "Warning," The Panther and the Lash, Langston Hughes (New York: Alfred A. Knopf, 1967)

       This poem was written about the beating of Roland Hayes, the internationally famous tenor, by three white Georgia policemen because he tried to defend his wife against abuse. The NAACP used it in its 1962 pamphlet, The Day They Changed Their Minds, as a motto for its aggressive campaign. This brief ten-line poem has now indeed become a "warning."

B. Art -- Photographic Essay

1. Objectives

    a. To add visual impetus to Black studies

    b. To develop through an additional medium the expression of the Black community

2. Materials (Photographs taken from *Harlem on My Mind: Cultural Capital of Black American 1900-1968*, Allon Schoener, ed. (New York: Random House, 1968)

    a. 1900-1920 -- "From White to Black in Harlem"

        1) Page 38 -- Grandmothers
        2) Page 40 -- 7th Avenue and 30th Street
        3) Page 42 -- 1917 Harlem Protest March
        4) Page 42 -- "Hellfighters," Black soldiers, 1917
        5) Pages 44, 45 -- Two Black soldiers

    b. 1920-1929 -- "An Urban Black Culture"

        1) Page 49 -- Marcus Garvey
        2) Page 89 -- A Friendly Dispute
        3) Page 90 -- Dunbar Band and Bank Staff
        4) Page 96 -- W. E. B. DuBois
        5) Page 97 -- Additional portraits:
            Langston Hughes
            James Weldon Johnson
            Reverend Adam Clayton Powell, Sr.
            A. Philip Randolph
        6) Page 105 -- Protest Parades, 1924
        7) Page 109 -- Duke Ellington, 1929
        8) Pages 110, 111 -- Ellington's Band, records, music
        9) Pages 112, 113 -- Various Harlem bands
        10) Page 114 -- Jelly Roll Morton and Louis Armstrong, 1928, 1929

c. 1930-1939 -- "Depression Years"

1) Page 146 -- Checkers on Lenox Avenue

2) Pages 148, 149 -- Overviews of Harlem streets

3) Pages 156, 157 -- The Abyssinian Baptist Church

4) Page 160 -- Greeting Father Divine, 1939

5) Page 163 -- Portraits:
Langston Hughes
Richard Wright
Paul Robeson
Countee Cullen
Ethel Waters

6) Page 164 -- Sports:
Joe Louis
New York Black Yankees

d. 1940-1959 -- "War, Hope and Opportunity" and
"Frustration and Ambivalence"

1) Pages 187, 188 -- Riot, 1943

2) Page 191 -- Aspects of Black protest:
Garvey Day
NAACP
March on Washington Movement
Anti-Dewey Protest

3) Page 193 -- Black soldiers in World War II

4) Page 194 -- Portraits of people in Harlem

5) Page 198 -- Book jacket, Invisible Man

6) Pages 200, 201 -- Musicians and show business personalities

7) Page 217 -- Man with Cap

8) Pages 218, 219 -- People

9) Page 220 -- "Pass them by"

10) Pages 222, 223 -- Sports personalities:
Jackie Robinson
Willie Mays
Roy Campanella
Sugar Ray Robinson

11) Page 226 -- Musical personalities:
Ray Charles
Chuck Berry
Charlie Mingus, et al

e. 1960-1968 -- "Militancy and Identity"

1) Page 227 -- Malcolm X

2) Page 239 -- Hard Core Poverty

3) Page 240 -- Malcolm X
Lying in State
Malcolm X Funeral

4) Page 242 -- National Memorial African Bookstore, 1964

5) Page 243 -- Toward Black pride and power

6) Page 244 -- Black leaders:
Martin Luther King, Jr.
Jesse Gray
Adam Clayton Powell, Jr.
Stokely Carmichael
Percy Sutton

7) Page 245 -- Toward African Identity

8) Page 250 -- Street Demonstration, 1968

9) Page 254 -- Muhammed Ali
LeRoi Jones
James Baldwin

10) Page 225 -- Pride!

3. Suggested Discussion Questions *

a. What are some of the continuing or repeating themes of this photographic study? Do any surprise you? Why or why not?

b. How do these pictures visually describe the various works and studies explored thus far?

C. Music -- Black Contrasts in Music

1. Suggested Recordings

a. Prima Donna, Leontyne Price, RCA Victor LM 2898

b. Liszt Piano Concerto No. 1 in E Flat, Andre Watts, pianist, with the New York Philharmonic Orchestra, Columbia ML 6355

* Note: It might be interesting for teachers to withhold the titles for each section of this publication and have students try to compose ones they feel might distinguish each particular period, if they can.

2. Notes

   a. The musical talents of Black artists are in no way limited to Afro-American musical forms. The work of distinguished Black performers such as Marian Anderson, Paul Robeson, Andre Watts, William Grant Stills, among many others, attest to the abilities of Blacks in European music.

   b. Opportunities for Blacks in musical training at the conservatory and university level are widening rapidly. Blacks have been, and will continue to be, engaged in all types of musical expression.

   c. The stereotype of Blacks as people of "rhythm" implies certain limitations of musical scope. Full appreciation of the Black musical heritage requires erasing of that stereotype.

   d. The strong association of racial identity with that unique body of Afro-American music, from the earliest work songs to the latest jazz, is well founded, however, for his music has been the most significant vehicle of expression for the Black man. Nonetheless, participation by Blacks in many other musical fields will not diminish the importance of that music but rather will enrich the total cultural heritage of Black and all other Americans.

3. Suggested Areas of Discussion

   a. National and ethnic features in all music (playing of music from other cultural backgrounds)

   b. The significance of participation by Blacks in western music forms

D. Films

1. Martin Luther King: From Montgomery to Memphis (27 minutes b/w, Anti-Defamation League, B'nai Brith, 315 Lexington Avenue, New York, New York 10016)

   The major events in Martin Luther King's civil rights struggle from the Montgomery bus boycotts through his last days at Memphis are dramatized through excellent use of newsreel footage. The film vivifies the qualities of King and shows his own development and maturing.

2. My Childhood, Part II, James Baldwin (25 minutes, b/w, Benchmark Films, 267 West 25th Street, New York, New York 10001)

   Used separately from Part I, this portion of My Childhood sets photographs of Harlem and the early environment of James Baldwin in the context of his own narration of his childhood. It is a poignant and vivid recollection in words and pictures. (1964)

3. Felicia (13 minutes, b/w, Anti-Defamation League, B'nai Brith, 315 Lexington Avenue, New York, New York 10016)

   Felicia, a Watts, California teenager, observes life and the area in which she lives in the period just before the Watts riots. She comments on her neighborhood, her schooling, her peers, her family and her own aspirations.

4. Interview with Bruce Gordon (17 minutes, b/w, Contemporary-McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   The camera plays upon this Northern civil rights leader's face as the young SNCC organizer talks animatedly about what motivated him to become active in the civil rights movement in Alabama. Gordon is an interesting speaker and the camera restricts its coverage to close-ups, medium and long shots of this articulate young man. (1963)

5. Who Do You Kill? (51 minutes, b/w, Carousel Films, 1501 Broadway, New York, New York 10036)

   One of the dramatic programs from the EAST SIDE/WEST SIDE television series, this film is a scathing indictment of ghetto conditions, as well as a ruthlessly honest portrayal of the plight of Blacks living in ugly rat-ridden slums. The story involves a young Black couple, brilliantly acted by Diana Sands and James Earl Jones, Jr., whose only child dies of rat bite. Their rage and grief at the conditions that permit such horror to exist will disturb the conscience of all. The film makes understandable the new militancy of the latter part of the decade.

6. Diary of a Harlem Family, annotated in Unit III, may be effective in this unit as well.

7. Rafer Johnson Story (55 minutes, b/w, Sterling Educational Films, 241 East 34th Street, New York, New York 10016)

   Produced by David Wolper in 1964, this film recounts the story of Olympic decathalon champion Rafer Johnson, his early life and his eventual triumph as one of the most honored of all athletes.

8. The Hangman (12 minutes, color, Contemporary-McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   Not necessarily about or for Blacks, yet this animated film of great artistry and impact, based on the poem by Maurice Ogden, transmits the message that all of us are responsible to and for one another and must answer to that responsibility. It is particularly appropriate to the Age of Integration. (1964)

9. Memory of John Earl (6 minutes, b/w, Youth Film Distribution Center, 4 West 16th Street, New York, New York 10011)

   This reenacts an actual incident in the life of the young filmmaker himself, a Black teenager, who refused to yield to demeaning treatment by a white storekeeper and was chased and threatened with a gun by some Rednecks.

10. Feature films

a. The Blackboard Jungle (101 minutes, b/w, M-G-M, Films Incorporated, 425 N. Michigan Avenue, Chicago, Illinois 60611)

Sidney Poitier stars in the picture made from the book of the same title about hoodlumism and criminality among students in a big city vocational school. While perhaps not one of the finest pictures, it does illuminate the Northern urban school problem and point up vividly the words of Former Chief Justice Warren, that "Today education...is the very foundation of good citizenship...a principal instrument in awakening the child to cultural values, in preparing him for later professional training, and in helping him to adjust normally to his environment."

b. A Raisin in the Sun (128 minutes, b/w, Columbia, Brandon Films, Inc., 221 West 57th Street, New York, New York 10019)

Lorraine Hansberry's play is translated into the film medium making a stirring screen drama as it reveals the dreams, the aspirations, the frustrations of a Chicago South Side Negro family. Claudia McNeil, Sidney Poitier, Diana Sands and Ruby Dee recreate their original Broadway roles for the screen.

c. Nothing But a Man (92 minutes, b/w, Brandon Films, Inc., 221 West 57th Street, New York, New York 10019)

This is a moving drama of the personal struggle of a Southern Black and his wife in Alabama. To marry the preacher's daughter, a schoolteacher, a young migrant railway worker settles down and tries to earn his livelihood and support a family in dignity. His struggle is especially difficult because he refuses to play the expected Negro role and thus undercut his essential manhood. Ivan Dixon and Abbey Lincoln, along with a cast consisting mainly of non-professionals, play the leading parts.

d. One Potato, Two Potato (92 minutes, b/w, Twyman Films, 329 Salem Avenue, Dayton, Ohio 45401)

The film tells the heartrending story of a white divorcee, and her child, who meets a fine young Black man whose family at first object to their marriage but, with the birth of their son, finally relent. Later, her former husband returns and begins a court action to regain custody of the child he had deserted. The stress is on human rights and interracial marriage and is well acted by Barbara Barrie as the wife and Bernie Hamilton as the young Black husband.

III. Suggested Approaches and Teaching Strategies

- A. Thematic Comparisons and Contrasts
    - 1. Diverse responses to social and legal events
        - a. Call to conscience
            - 1) "I Have a Dream"
            - 2) "The Drinking Gourd"
            - 3) "Lenox Avenue Mural," Langston Hughes
            - 4) "Daybreak in Alabama"
            - 5) "Letter from Birmingham Jail"
        - b. Disillusionment/Anger
            - 1) "The Almost White Boy"
            - 2) "Roland Hayes Beaten"
            - 3) Blues for Mr. Charlie
            - 4) "The Distant Drum"
            - 5) "Children's Rhymes"
        - c. Expression of selfhood, despite oppression
            - 1) "Go Tell it on the Mountain"
            - 2) "My Dungeon Shook: Letter to my Nephew"
            - 3) "Notes of a Native Son"
            - 4) "Down at the Cross"
            - 5) "I Have a Dream"
            - 6) "Letter from Birmingham Jail"
            - 7) "Tokenism"
            - 8) "Frederick Douglas"
            - 9) Raisin in the Sun

- d. Words of warning
  - 1) "Down at the Cross," The Fire Next Time
  - 2) Blues for Mr. Charlie
  - 3) The Dutchman
  - 4) "Freedom Rider: Washout"
  - 5) "Roland Hayes Beaten"

2. The Dream Explored
   - a. The hope for the dream
     - 1) "I Have a Dream"
     - 2) "My Dungeon Shook"
     - 3) "Preface to a Twenty Volume Suicide Note"
     - 4) "Daybreak in Alabama"
     - 5) "Frederick Douglass"
     - 6) Raisin in the Sun
   - b. Attitudes that hampered the realization of the dream
     - 1) Racism and Stereotype
       - a) "My Dungeon Shook"
       - b) "Notes of a Native Son"
       - c) "Harlem Ghetto"
       - d) Blues for Mr. Charlie
       - e) Raisin in the Sun
       - f) "The Drinking Gourd"
       - g) "Son in the Afternoon"
       - h) "The Almost White Boy"
       - i) "Pocketbook Game"
       - j) The Dutchman

2) Cultural Gap

"When in Rome"

3) 'Deliberate' Speed

a) "Tokenism"

b) "Letter from Birmingham Jail"

c) "Lenox Avenue Mural"

B. Other Teaching Combinations

1. Harlem Revisited

a. Materials

Photographic essay, Harlem On My Mind
Jones' "City of Harlem"
Hernton's "The Distant Drum"
Hughes' "Lenox Avenue Mural"

b. Rationale

Harlem On My Mind covers Harlem from the turn of the century to the present.

2. The Dream Deferred

a. Materials

"Lenox Avenue Mural"
Raisin in the Sun

b. Rationale

The poem is the source for the title of the play.

3. Idea of Tokenism

a. Materials

"Tokenism"
"Son in the Afternoon"

b. Rationale

Wendell is an example of tokenism in Hollywood.

4. Champions

a. Materials

"After the Record is Broken"
"Frederick Douglass"
Rafer Johnson Story, film
Martin Luther King: From Montgomery to Memphis, film
My Childhood: Part II, James Baldwin, film
Interview with Bruce Gordon, film
Others of teacher's choice

b. Rationale

Review the writers and artists studied thus far in conjunction with Dr. Emanuel's poem.

C. Suggested Activities

1. Collateral Reading

Here, as in all other units, any work not actually taught may be used as outside reading. The following are simply additional suggestions:

a. Biography/Autobiography

Manchild in the Promised Land, Claude Brown
To Be Young, Gifted and Black, Lorraine Hansberry
Coming of Age in Mississippi, Ann Moody
King: A Critical Biography, David Lewis
Martin Luther King, Jr.: A Profile, C. Eric Lincoln, ed.
My Life with Martin Luther King, Jr., Coretta Scott King
Nigger! Dick Gregory

b. Nonfiction

To Be Young, Gifted and Black, Lorraine Hansberry
Nobody Knows My Name, James Baldwin
Home, LeRoi Jones
Black on Black: Commentaries by Negro Americans, Arnold Adoff, ed.
Letters to a Black Boy, Bob Teague

c. Drama

The Sign in Sidney Brustein's Window, Lorraine Hansberry
The Amen Corner, James Baldwin

2. Writing Assignments

a. Chiefly creative or imaginative

1) Poetry, descriptive composition, photographic essay on any city with which student may be familiar, reminiscent of writers' various portrayals of Harlem

2) Essay or poem on Black hero (or other) who created a record

3) Writing the conversion scene from Go Tell It on the Mountain in the form or drama, including stage directions, setting, dialogue, etc.

b. Chiefly expository

  1) Using dreams as a basis for composition topics:

    a) Dreams can bring sorrow.

    b) Dreams can bring joy.

    c) Dreams can divide our souls.

    d) Dreams can trumpet eternity.

  2) Responding to specific themes in the unit:

    a) Understanding cannot be legislated.

    b) "People are just people." ("The Almost White Boy")

    c) "A man is either free or he is not; there is no apprenticeship for freedom." ("Tokenism")

    d) "One has a moral obligation to disobey an unjust law." ("Letter from Birmingham Jail")

    e) Freedom is a "...beautiful/and terrible thing, needful to man as air,/usable as earth;" (Frederick Douglass)

  3) Comparing and contrasting the role of religion in the Black experience as exemplified by Baldwin and King

  4) Comparing Baldwin's fictional account of his life in Go Tell It on the Mountain with autobiographical details given in Notes of a Native Son

  5) Comparing and contrasting views of Harlem by Jones, Baldwin, Hughes, Ellison (See previous units.)

  6) Exemplifying persisting myths that perpetuate racism as seen in literature studied in this unit

  7) Perceiving a growing Black assertiveness

  8) Selecting three crucial incidents or days in the life of a character in a work read in or out of class and writing these in an editorial written after the death of that person if work read is biographical, in diary form if work read is fictional or dramatic

  9) Taking specific words such as mountain, native son, fire, tokenism, dream, etc., defining them as they have been used in this unit and illustrating these definitions with other contemporary examples, events, or conditions

3. Library and research (use of periodicals, specialized references)
    - a. Follow up of various social and legal developments in the decade, 1954-1965 (education, housing, employment, transportation, voting rights)
    - b. Research into lives of leading Black personalities in specific fields (entertainment, politics, education, arts, sports, law, religion, etc.)
    - c. Biographical contrasts between Northern Baldwin and Southern King or Baldwin and Jones that suggest the rationale for their attitudes and style
    - d. Investigation of treatment of Blacks (roles played by Blacks, image of Blacks in films) in movies over the years
    - e. Views of Martin Luther King by other Blacks and whites
4. Classroom enrichment
    - a. Films listed to expand and illuminate problems and insights of period
    - b. Increasing use of tapes, records, Black publications and materials to supplement texts
    - c. Panel discussion: Views of Martin Luther King, Jr. By Blacks and whites (3 e above)

SAMPLE LESSON PLAN
Film-Literature

I. Objectives

A. To present Martin Luther King as one of the dynamic figures in initiating and responding to the social and legal events of the period

B. To explore the rhetorical devices that contributed to King's literary and oratorical effectiveness

II. Preparation for Lesson

Reading of "I Have a Dream" by Martin Luther King

III. Materials

A. Movie projector and screen and/or record player

B. Film--Martin Luther King: From Montgomery to Memphis (See annotation, page 71)

C. Records

1. We Shall Overcome: Documentary of The March on Washington, Dr. Martin Luther King, Broadside BR592

2. In Search of Freedom, Dr. Martin Luther King, Mercury SR61170

IV. Presentation and Development

A. Showing of film (playing of record in lieu of film)

B. Questions for discussion

1. Which of King's various achievements are depicted in the film? (For record only: Which of King's notable public speeches are recorded?)

2. Which stand out most clearly in your mind and why?

3. In your opinion, what qualities of King's account for his influence or charisma? Where do you see (hear) them most vividly?

4. Using the written, and recalling the oral version of "I Have a Dream" (Replay the film or record portion here.), what techniques does King use to reach his audience and effect a response? (Elicit repetition, parallelism, rhythm, balance, imagery, metaphor, etc.)

5. Which version was more effective in your mind, the written or the spoken? Why?

6. To what extent does consideration or audience and circumstance seem to influence the writing style and content of the literary work? Explain.

V. Follow-up Activities

A. Writing of possible commencement address by students entitled, "I Have a Dream," using some of the rhetorical devices examined in this lesson

B. Reading of "Letter from Birmingham Jail" for consideration of content, audience and circumstance in comparison and contrast to "I Have a Dream"

UNIT VI

NEW BLACK CONSCIOUSNESS

Introduction

2.

(Excerpt, "We Walk the Way of the New World," from *We Walk the Way of the New World*. Don L. Lee, Detroit: Broadside Press, 1970, pp. 64-66)

In this unit, especially, teachers and students should have as free a hand as possible in selecting materials of interest and pertinence to the stated objectives. If, indeed, "We Walk the Way of the New World" is an expression of the new Black consciousness, then whatever is new, shows movement and change, and possesses artistic integrity should be explored and discussed. Thus the works and writers in this unit are merely suggestive of the kinds of materials that exhibit these qualities as of July, 1970. More Black artists and writers will emerge and speak their hearts and minds in the years to come. Certainly teachers and students alike will and should keep abreast of these creations so as to enrich and extend the American culture.

UNIT VI

("We Walk the Way of the New World")

I. Objectives

A. To explore the expression of "Black consciousness" by new writers and by older writers who share their desperation and their belief that America must be radically changed

B. To see the Black artists' self-realization and fulfillment of his cultural responsibility to the Black community by expressing its growing pride, its racial heritage, and its determination to unite and shape its own destiny

II. Suggested Materials

A. Literature

1. Malcolm X and Alex Haley, The Autobiography of Malcolm X (New York: Grove Press, 1964)*

a. Chapter I, "Nightmare"

The opening chapter of Malcolm X's autobiography relates the events of the early years of his life, his father's violent death at the hands of white men in Michigan, his mother's trials after her husband's death and her eventual commitment to the State Mental Hospital at Kalamazoo, the breaking up of his family, each youngster living with a different family, and his own belief, so prophetic: "I, too, will die by violence. I have done all I can to be prepared..."

b. "Mascot"

In this portion of his autobiography, Malcolm X describes his stay in a detention home where he was treated more like a "mascot" than a person. Here he noticed the differences between whites and Blacks, and noted, too, the failure of whites to see beyond their stereotypic vision of Blacks. A visit from his sister Ella from Boston resulted in his own journey to that eastern city where he felt for the first time his identity as a Black man. Upon his return to Michigan, his English teacher, a man forever urging his students to "become something in life," tells him: "A lawyer--that's no realistic goal for a nigger." After that, Malcolm X decided to move to Boston permanently.

*As noted in Unit V, Malcolm X's autobiography and the LeRoi Jones essay, "The Legacy of Malcolm X, and the Coming of the Black Nation," (annotated on the following page) are placed here in Unit VI, although they may be used effectively in Unit V, because it was Malcolm X, perhaps more than any other figure in the Black community, that developed the new Black consciousness evident today.

c. Entire book

For some classes, it might be appropriate to teach the entire book inasmuch as the autobiography traces the early life, formal and street education, religious conversion and political development of one of the most vivid Black leaders of this generation. His violent death marked a change in attitudes and actions on the part of many of his Black countrymen and, in a sense, ushered in the beginning of a new era.

2. LeRoi Jones

a. "The Legacy of Malcolm X, and the Coming of the Black Nation," Home (New York: William Morrow, 1966)

Jones asserts Malcolm X's most significant contributions to be the proposal of a path to internationalism with the American Black man entering into a world-wide allegiance or nationhood with other Blacks, and the call to the Black Man for Black Consciousness. He moved this consciousness from one that took its form from religion into a consciousness that proposed politics as its moving energy in order for the Black man to build his necessary brave new world. Jones describes attitudes towards and actions by some Blacks as being determined by western culture, for men are what their culture enforces. Culture is "simply, the way men live," the way they have come to live and, "what they are formed by." Thus the Black man must create his own forms and images, for the Black people are "a race, a culture, a Nation." Vital to this creation, says Jones, are art, religion and politics that elevate the culture; and a Black sovereignty, an autonomous nation with its own treaties, agreements and laws.

b. "A Poem for Black Hearts," Dark Symphony, James Emanuel and Theodore Gross, eds. (New York: Free Press, 1968)

This poem, with emotional undercurrents that guide its form through lengthening lines, is a brooding tribute to Malcolm X. It is also an exhortation to Black people to live up to the promise of Malcolm's achievements. This, Jones' essay, and the James Emanuel poem annotated later on in the unit (13c) make good companion pieces for the Autobiography.

c. "Jitterbugs," Dark Symphony, James Emanuel and Theodore Gross, eds. (New York: Free Press, 1968)

Using a title referring to the last generation's equivalent of the "soul brother" of the 1970's, LeRoi Jones almost wistfully pictures an earth that white people have made unsafe for habitation. The poem suggests that only the human mind is capable of temporary escape from this dangerous planet.

d. "W.W.," The New Black Poetry, Clarence Major, ed. (New York: International Publishers Co., Inc., 1969)

The poet humorously and with slight reluctance concedes the attractiveness of Black women who are not quite up-to-date with "Black consciousness" in their hairstyles. The poem might well be taken to imply that there are natural limits to extremism in Black aesthetics. (Young people will have to be told that Billie Burke was a movie star who symbolized, to the last generation, pretty mindlessness and social triviality.)

3. Eldridge Cleaver, "The White Race and Its Heroes," Soul on Ice (New York: Delta Book, 1968)

This essay describes what is called the Third World, that world which includes Black people anywhere they are and young people in general. This prophetic piece recounts the new alliance between the Blacks and the young white students. The old myths and their aged heroes are dying; new myths with relevant heroes are being created. Cleaver diagnoses America as a schizophrenic nation with two conflicting images that were never reconciled. Thus the young whites, aware that the colored peoples of the world, African-Americans included, do not seek revenge for their suffering, have joined their Black brothers in seeking an end to war and exploitation. Black and white, the young rebels are free people, free in a way that Americans have never before in the history of their country. This powerful, easy-to-understand essay is a must in an American literature course. It blueprints the future for the young Blacks and whites--together.

4. Stokely Carmichael, "Toward Black Liberation," Black Fire, LeRoi Jones and Larry Neal, eds. (New York: William Morrow and Co., Inc., 1969)

Stokely Carmichael points out that in America's pluralistic society each new ethnic group achieves social and political integration through its own institutions which represent its communal needs within the larger society. Therefore, the Negro community must now look to collective power for the realization of social justice. He explains that former goals of integration merely allowed "acceptable" Negroes to enter the middle-class white community, while excluding the remainder of the Negro community. The civil rights movement of the early sixties reflected a limited class orientation (in its tactics and organization) with its appeal to the conscience of powerful white institutions in the posture of the dependent and suppliant. The major limitation of this approach was that it tended to maintain the traditional dependence of Negroes. For the Negroes to become a positive constructive force in the total society, they must be able to control their lives and communities through effective political institutions which will bear upon the total society.

5. C. H. Fuller, Jr., "A Love Song for Seven Little Boys Called; Sam," Black Fire, Le Roi Jones and Larry Neal, eds. (New York: William Morrow and Co., Inc., 1969)

   A new Black consciousness is awakened in eight-and-a-half year old Reuben, one of seven Black youngsters attending the Ingram Elementary School, which boasted one Black teacher. After months of harassment by his white classmates and the indifferent Uncle Tom Black teacher, Reuben, at his father's urging, devises a plan to change his ordeal. He and other Black classmates fight back, refusing to "take no stuff." The white bullies and Miss Arnold, the Black teacher, are amazed and sufficiently intimidated to change their attitudes.

6. Charlie L. Russell, "Klactoveedsedstene," Fiction, Afro-American Literature Series, Adams, Conn, Slepian, eds. (Boston: Houghton Mifflin, 1970)

   Fifteen-year old Christopher, born of a white mother and a Black father, plots and makes his escape from a reform school to return to New York City and to his mother who has denied him as her own. As he plans and travels, he reviews his life and the people around him at the school, anticipating his reunion with the mother he firmly believes was not well or was misunderstood when she refused to acknowledge him and allowed him to be sent away. When he reaches his mother's apartment and identifies himself, she reiterates her denial and refuses him entry. On one level, the story is about a rejected young Black boy in need of love determined to rejoin his widowed white mother; on a deeper level, the story may represent the Black children of white America rejected by their motherland.

7. Julia Fields

   a. "Not Your Singing, Dancing Spade," Black Fire, LeRoi Jones and Larry Neal, eds. (New York: William Morrow and Co., Inc., 1968)

      A successful Black entertainer is infuriated by a magazine article which accuses him of turning his back on his Black heritage by seeking to possess a "white goddess." In fact, he has married a white woman, and has prized her whiteness so much that he has asked her to avoid the sun. While still reflecting upon the magazine article, he overhears his maid praise his Blackness to his daughter. His mood then brightens as he realizes that it has been wrong to deny one's Blackness. By self-acceptance he gains his identity.

b. "Black Students," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969)

The poet attacks the kind of higher education that, for Black students, emphasizes grades, superficial learning, and superficial manners that have little to do with the African past or the real American present. Black students who have learned "no puzzlement, no anger, wrath or scorn" shape up as unequipped to live intelligently in this world.

8. Douglas Turner Ward

a. "Happy Ending," New Black Playwrights, William Couch, Jr. ed. (New York: Avon Books, 1970)

The aesthetics of the current Black theater is characterized in "Happy Ending," an entertaining farce with an underlying thesis. The duality of Black consciousness is portrayed by Ellie and Vi, two "loyal" domestics, and by Junie, their young New Negro nephew. Junie reprimands his aunts for their concern about their employers' household and marriage, and their loyalty to these white masters. They in return, remind Junie that all the luxuries they have are a result of this loyalty and the Harrisons' reconciliation which the two ladies had helped to engineer: "To the victors and the vanquished, the top dog and the bottom dog! Sometimes it's hard to tell which is which...!"

b. "Day of Absence," New Black Playwrights, William Couch, Jr., ed. (New York: Avon Books, 1970)

The whites get their comeuppance from the sardonic, cunning Black folks when Mr. Ward creates a satirical fantasy set in an unnamed Southern town. "Day of Absence" is about the whites of a Southern town who gradually notice, to their dismay, that all the Blacks in the town and the neighboring counties have disappeared. Pandemonium then breaks loose, creating a humorous but interesting commentary on the effect on society of such a situation.

9. William Welling Mackey, "Family Meeting," New Black Playwrights, William Couch, Jr., ed. (New York: Avon Books, 1970)

   The characters are exaggerated caricatures, "frightfully Southern in manner," according to the playwright. The editor in his introduction writes, "Mr. Mackey shares a rapidly growing belief among the Black masses that the cynicism of white Americans toward Black Americans is total and intransigent, and has infected the minds of many Negroes themselves...Black people must, through supreme acts of self-reevaluation and efforts of the will, rescue themselves from a malignant history, and through their own energy and genius must recover their stolen humanity. It is precisely this fiery protest and affirmation, joined with a perfect grasp of the Black idiom and superb use of irony, that elevates "Family Meeting" to a level at which his polemics become irresistible." Because of its role reversals, the play may be difficult to follow when read, for there is a continuous shifting of Black and white roles. The play is interesting particularly in conjunction with the Jones essay on Malcolm X and his legacy.

10. Don L. Lee

    Don L. Lee, as much as any contemporary Black poet, seems to speak to and for young Blacks. His 1968 collection of poems, Black Pride (Detroit: Broadside Press), contains a number of vivid and exciting poems. To annotate them all would be a job of mammoth proportion, but the following titles are worthy of examination:

    a. "Bloodsmiles" plays on the theme of falsely fixed smiles.

    b. "The Self-Hatred of Don L. Lee" deals with the poet's Black insides and light brown outer.

    c. "In the Interest of Black Salvation" condemns false values and standards in American Black life.

    d. "The Traitor" has as its subject the middle class Negro "Leader" shattered by the gun shot sounds of Blacks dealing their justice to him.

    e. "But He Was Cool," Black Poetry, Dudley Randall, ed. (Detroit: Broadside Press, 1969) criticizes the pretense and shallowness that erect a wall between some smart looking "brothers" and the Black man on the street.

    f. "Assassination," Black Poetry, Dudley Randall, ed. (Detroit: Broadside Press, 1969) suggests the real sources and real motivations of the Establishment personnel who "came running/with/guns/drawn" after Martin Luther King, Jr., had been shot.

g. "Re-Act for Action," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969) justifies the Black man's reacting to hostile forces in this environment. The poet assigns to his race humanitarian and idealistic motives in its attempts to right wrongs and protect the future of its children.

11. Nikki Giovanni

    a. "Word Poem," Black Out Loud, Arnold Adoff, ed. (New York: Macmillan Press, 1970)

       In a powerful play on the words be and become, the poet tells her Black people that as things stand, they must destroy, in order to rebuild in terms of "our dreams."

    b. "The Funeral of Martin Luther King, Jr.," Black Out Loud, Arnold Adoff, ed. (New York: Macmillan Press, 1970)

       In contrast to King's freedom of death--a slave's freedom--the poet contends Black people should seek the freedom of living free men.

    c. "Nikki Roasa," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969)

       Shifting the point of view from that of an imagined white biographer to that of herself as poet, Nikki Giovanni makes it clear that the Black family survives its dream-deferred crises because usually--despite appearances to the contrary--"everybody is together" in the face of privations, and therefore "Black love/is Black wealth."

12. Langston Hughes

    a. "Black Panther," The Panther and the Lash: Poems of Our Times (New York: Alfred A. Knopf, 1967)

       This 12-line poem, reflecting the birth of the Black Panther Party, explains in simple language some of the reasons behind what the poet calls the "desperate boldness" of today's young Black leaders.

    b. "The Backlash Blues," The Panther and the Lash: Poems of Our Times (New York: Alfred A. Knopf, 1967)

       Using the war in Vietnam, as well as discrimination in housing, education, and employment as background, the poet hints at what has become Third World philosophy and predicts that white America might be left singing its "mean old backlash blues."

c. "Impasse," The Panther and the Lash: Poems of Our Times (New York: Alfred A. Knopf, 1967)

This very brief poem ("I could tell you,/ If I wanted to/ What makes me/ What I am.// But I don't/ Really want to--/And you don't/ Give a damn."), is historically worthwhile in that it captures precisely the mass thought of Black America which ushered in the period under discussion.

13. James Emanuel

a. "A Negro Author," The Treehouse (Detroit: Broadside Press, 1968)

"A Negro Author" characterizes the Black consciousness of the Black artist. Today the poet is concerned with the plight of the Negroes; whites will have to wait for tomorrow. An interesting note for classroom discussion is Dr. Emanuel's use of tree and leaves. A perceptive teacher and student will be able to create "new" definitions when reading this selection.

b. "Negritude," The Treehouse (Detroit: Broadside Press, 1968)

Having started this course with various definitions of the concept of Black, "Negritude" is a unifying selection for its conclusion. The poet explores the meaning of the word "Black" in personal and historical terms, using a series of clearly stated, relevant metaphors. The direct comparisons give understanding of Black consciousness, as well as create imagery, for the reader.

c. "For Malcolm, U.S.A.," The Treehouse (Detroit: Broadside Press, 1968)

This poem uses metaphors to capture Malcolm X's effect on audiences and to suggest what he meant to Black people. It might be used effectively with the Autobiography and other writings on Malcolm X and Martin Luther King.

14. Other poets and poems for consideration

a. Sonia Sanchez, "Right On: White America," Black Out Loud, Arnold Adoff, ed. (New York: Macmillan Press, 1970) debunks empty white myths about the West and the destiny of Blacks.

b. Bobb Hamilton, "America," Black Out Loud, Arnold Adoff, ed. (New York: Macmillan Press, 1970) rejects exclusively white images projected in America and their implicit insults to Black men and women.

c. Robert Hayden, "Figure," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968) pictures the victim of a lynching, with the Black man as our "metaphor."

d. Lance Jeffers

   1) "Grief Streams Down My Chest," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

      The poem comments on the common plight of Black Americans and other oppressed peoples, especially those in Asia, with emphasis on the Vietnam War.

   2) "My Blackness Is the Beauty of This Land," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969)

      The poet recalls bitter references, yet ends with "But yet my love and yet my hate civilize this land."

e. Etheridge Knight

   1) "For Black Poets Who Think of Suicide," Black Poetry, Dudley Randall, ed. (Detroit: Broadside Press, 1969)

      The theme is that "Black Poets belong to Black People."

   2) "He Sees Through Stone," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969)

      This is an artistic endeavor that allows the poet to allude to Africa and contemporary America at the same time through the portrayal of an old Black man in prison.

f. Mari Evans, "Black jam for dr. negro," Dark Symphony, James Emanuel and Theodore L. Gross, eds. (New York: Free Press, 1968) catches the new rhythm and accentual pattern of much of the Black poetry of the moment in an aggressive highlighting of an intraracial conflict that seems to be more rhetorical than real.

g. Norman Jordan, "Feeding the Lions," The New Black Poetry, Clarence Major, ed. (New York. International Publishers, 1969) depicts in words and form the social workers who regard needy Black Americans as welfare "cases" to be totaled and filed away on record sheets before darkness comes.

h. Lebert Bethune, "To Strike for Night," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969) pictures the desperate Black men of today as people who "can't die anymore" than they already have and refers to Marcus Garvey and Toussaint L'Ouverture, thus connecting the theme to struggles for racial justice and liberty everywhere.

i. Ted Joans, "My Ace of Spades," Black Out Loud, Arnold Adoff ed. (New York: Macmillan Press, 1970) praises Malcolm X's force--the hope and pride and guidance he provided for Blacks, and the anxiety and guilt he brought whites.

j. Gloria Davis, "To Egypt," The New Black Poetry, Clarence Major, ed. (New York: International Publishers, 1969) asks "Where are my people?" as the poet calls upon the ancient land to let the white world know the real heritage of the vibrant Black people.

B. Art -- Current Trends

1. Objectives

a. To show the most contemporary artists of the Black community as

1) Protest painters

2) Representatives of current movements in art, including minimal art

b. To use these artists to expand the appreciation of modern non-objective art

c. To demonstrate the power of the visual statement as a commentator of the times

2. The Works

The individual teacher will need to discover much of the material individually. The published material in book form is very limited. Magazines and current paperback photographic essays are likely to yield the best results.

The material for this particular portion of the course has been drawn from the following sources:

--Art section, "Black America, 1970," Time, April 6, 1970, pp. 80-87

--Baruch, Ruth Marion, and Jones, Pirkle, "A Photographic Essay on the Black Panthers," The Vanguard (Boston: Beacon Press, 1970)

--Tuesday Magazine, February, 1970

--"The Black Artist in America: A Symposium," Metropolitan Museum of Art Bulletin, Romare Bearden et. al., eds. (New York: Metropolitan Museum of Art, January, 1970 p. 245)

a. Protest painters

   1) Jacob Lawrence -- "Jesse Jackson," Time, cover

   2) Dana Chandler, Jr. -- "Fred Hamton Memorial, Time, p. 81

   3) Dan McIlvaine -- Walls, Time, pp. 82,83
      Charles Milles " " "
      Bill Walker " " "
      Various anonymous artists " "

   4) Malcolm Bailey -- "Hold (Separate but Equal)," Time, p. 84

   5) David Hammond -- "Pray for America," Time, p. 85

   6) Charles Searles -- untitled, Tuesday, centerfold

   7) Joe Overstreet -- "Origama-Black Power," Tuesday, centerfold

b. Representatives of current movements in art

   1) Melvin Edwards -- Chairs and Barbed Wire, Time, p. 84

   2) Richard Hunt -- Sculptures, Time, pp. 84-85

   3) Sam Gilliam -- "Carrousel Change," Time, p. 85

   4) Daniel Johnson -- Painted sculpture, (minimal art), Time, p. 86

   5) Joe Overstreet -- abstraction, Time, p. 86

   6) William Howell -- "Meditation," Tuesday, centerfold

c. The visual statement in photographs

   1) Page 10

   2) Pages 48, 49

   3) Pages 52, 53

   4) Page 66

   5) Page 77

   6) Page 90

   7) Pages 96, 97

        8) Page 100
        9) Pages 124, 126

    3. Questions for Discussion
        a. How does the "protest" artist achieve his end?
        b. What are the protests depicted?
        c. How does the photograph accomplish the protest and become a "work of art" also?
        d. Does the non-objective art observed here have value to the Black community as well as to the world community?
        e. Will these works live beyond the current times and what values could cause specific works of art to survive?

C. Music

    1. Suggested Recordings
        a. Soul '69, Aretha Franklin, Atlantic S-8212
        b. Say it Loud, I'm Black and I'm Proud, James Brown, King 5/1047

    2. Notes

The voice of Black pride is heard clearly in the "soul" music which is so much a part of the contemporary American scene. That voice and that music will certainly be heard in tomorrow's America. Message and tune may depend on events, but all America will be listening. The teacher must keep attuned, himself, of developments in the musical field, use current periodicals and remain aware of musical events and presentations that reflect this new consciousness.

    3. Suggested Areas of Discussion
        a. The significance of the current popularity of soul music
        b. The role of all forms of Afro-American music in the years ahead
        c. Black music as it reflects Black pride

D. Films*

1. Soul (annotated in Unit I) may be used in this unit in conjunction with music

2. Body (25 minutes, color, Bailey-Film Associates, 11559 Santa Monica Boulevard, Los Angeles, California, 90025)

   This 1968 CBS News presentation tells the history of the Black man's breakthrough in the world of sports, from Jesse Owen to the Mexico City Olympics. It stresses the fact that few Blacks have attained managerial or coaching positions and introduces the question of a Black boycott of professional sports as a means of correcting this situation.

3. The Weapons of Gordon Parks (28 minutes, color, Contemporary-McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   Narrated by the subject, a well known photographer for LIFE magazine, the film uses Mr. Parks' own work to tell the story of his past and portray his surroundings as it also shows him at work in his home with his family and on the streets of Harlem. (1968)

4. Veronica (28 minutes, color, Jason Films, 2621 Palisade Avenue, Riverdale, New York 10463)

   Made in 1969, the film is a portrait of a Black teenage girl in Connecticut, pretty, popular and caught between the demands of her fellow Black classmates and her own efforts to understand and be herself.

5. The Game (annotation under Unit I, p. 14)

6. Malcolm X -- Struggle for Freedom (22 minutes, b/w, Grove Press Cinema 16 Library, 80 University Place, New York, New York 10003)

   This was filmed just three months before Malcolm X's assassination during his trip to Europe and Africa. In it, he discusses many of the problems and social evils of the modern era. (1964)

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* The number of films dealing with the Black experience, both as documentary and as art presentations are proliferating at a rapid rate. The teacher should consult current bulletins from audio-visual centers and film periodicals for new productions. A profitable classroom exercise might be the making of a film by students depicting some aspects of Black consciousness either as a documentary or as an art offering.

7. Black Power (15 minutes, color, Reaction Films/Intext, Scranton, Pennsylvania 18515)

   Opinions and comments by Malcolm X, Eldridge Cleaver, Floyd McKissick, Martin Luther King and other prominent Black spokesmen are juxtaposed. They view the problems and possibilities of the Black movement and react specifically to the whole concept of Black power.

8. Goodbye and Good Luck (30 minutes, b/w, Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

   A documentary, the film shows a Negro Vietnam veteran returning from Vietnam, seeing his family and then looking for a job. It records an encounter between Black power proponents and the young veteran as they attempt to show how the whites have duped him into killing. Seeing a draft protest march further confuses him. The film is open-ended as he is depicted trying to resolve his dilemma and choose sides at the conclusion.

9. The World of Julian Bond (11 minutes, b/w, Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

   The young Georgia legislator explains why, although he he is essentially an integrationist, he would still accept and act on some Black separatist ideas.

10. Omowale (30 minutes, b/w, Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

   Subtitled, "The Child Returns Home," the film recounts the attempts of Black author John Williams to find the roots of his own heritage on a journey to Africa. He discovered the American civil rights movement to be influenced by the emergence of new African nations, but also learned that centuries of American civilization were more significant to him than the dim memory of an African past. Another interesting aspect of the film are the views of the American Negro by contemporary Afreican leaders. (1965)

III. Suggested Approaches and Teaching Strategies

To implement the objectives for teachers and students stated in the Philosophy and Rationale (p. 3), the last unit of the course should more actively and consciously involve the student in developing his awareness, discovering for himself the artist's aesthetic and vision, expanding his own vision beyond himself, and providing a free and fair environment for individual analysis and open discussion. It is recommended that much of the responsibility for exploring materials and leading class activities and discussion be placed on the student, with the teacher playing a more passive role. With this in mind, the following approaches are suggested:

A. Having a variety of selections available for class distribution, as well as having students bring in current literary works, in each instance asking the students to determine which illustrate the dominant ideas of the unit

  1. New Black consciousness
  2. Need for change
  3. Cultural responsibility
  4. Pride
  5. Heritage
  6. Self-assertion

B. Using students as resource specialists and as teachers of materials which they have found

C. Picking up the theme of "After the Record is Broken" to evaluate and assess current writers and artists in light of their predecessors

D. Investigating the new Black theater -- its direction, its aesthetic, its impact

E. Contrasting the rhetoric of King and Malcolm X as they, and others, enunciate their ideas, using appropriate audio-visual material

F. Evaluating the effect of drama and poetry for their impact as propaganda

G. Reading and discussing the lyrics to songs of Aretha Franklin, James Brown, etc., then playing the records or tapes and analyzing differences in responses to two presentations; afterwards reading some of the new Black poetry and responding, and then changing form by standardizing verses and punctuation, rhyming, or altering images, to compare effectiveness with the original

H. Reading aloud of poetry by students (or having students tape their own readings) to emphasize relationship of content to form and sound--the new Black poetry as an aural experience

I. Investigating the special language and form of the new poetry (abbreviations, frankness, deliberate vulgarity, metaphors, punctuation)

J. Writing a poetic epitaph in the form of the new poetry for a contemporary or earlier Black figure, with emphasis on the political or moral influence on Blacks

K. Analyzing and evaluating the current Black humor and humorists (Dick Gregory, Godfrey Cambridge, Bill Cosby, Moms Mabley, Redd Fox, Richard Pryor, etc.)

L. Investigating the current context and usage of Black, Negro, colored, Afro-American, African-American, etc.

SAMPLE LESSON PLAN

Group Discussion on Two Key Black Leaders of the 60's*

I. Objectives

A. To present the views of Martin Luther King and of Malcolm X on coping with the problem of discrimination and racism in the United States

B. To participate in a group problem-solving experience

C. To listen with understanding to another group's viewpoint

D. To present views rationally and authoritatively within each group

E. To see that all people within a group may not subscribe to the same viewpoint

F. To learn, through discussion, that some personal ideas must be subordinated to the group and the group's ideas must sometimes be fairly inclusive

II. Preparation

A. Research and reading of the material written by and about the two major figures to determine their attitudes and programs

B. Division of class into two groups, letting each choose their leader and determining precisely the specific job of its members in terms of research

III. Materials

A. Pen and paper for notetaking

B. Any research material, cards, notations, texts pertinent

IV. Method

A. Arrange chairs in two circles, an inner and an outer one, facing center.

B. Put one group in inner circle, one in outer.

C. Establish procedures and discussion rules. (Period should be divided into three parts.)

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* The form and some of the objectives here are based directly on a sample lesson, "Apartheid," in Human Relations Education: A Guidebook to Learning Activities, prepared by Human Relations Project of Western New York and reprinted by the State Education Department, Albany, New York, 1969.

1. Group in inner circle will discuss the philosophy and actions of Black leader they have investigated, their attitudes toward his position, how his position has affected others, the real potential of his position's effectiveness and how the group wishes to commit itself in terms of his program and policy. Elected discussion leader must keep group on topic and within bounds of discussion rules.

2. During this portion, the outer circle must listen; they may take notes, but may not speak.

3. At the end of first part, the groups switch chairs and the procedure is repeated for the second group, now sitting in the inner circle. They speak only to the same points, but not in rebuttal or reaction to the first group's presentation.

4. At the end of the second part, the groups form one large circle with members of each interspersed with others to avoid any coalitions. Reaction to discussion, based on material heard or noted, should follow.

V. Follow-up Activities

A. Written summary of major points stating individual reactions or positions

B. Written evaluation of effectiveness of discussion technique

Other possibilities that lend themselves to this treatment:

1. NAACP
Black Panthers

2. Contributions of two Black writers to the understanding of the Black experience

3. Soul vs. jazz as dominant expression of Blackness in music

PLAN TWO

INTRODUCTION TO THE REGIONAL APPROACH

As the literature of a people often reflects and expresses those influences which have played a profound role in the social and cultural development of that people, so the environmental experiences of Black Americans, first in the South and then in the North, occupy a pivotal position in Black writings. In fact, it often seems that Black experience in these two geographical areas has been typified and depicted as stemming from two different, yet equally insidious, conditions. As the South is viewed as the land of bondage, yet at the same time is the land of Mother Earth and parental ties, so the North is viewed as the urbanized, glamorous land of promised redemption, yet all too often is the ghetto confinement of the Black migrant. Black writings convey images of the divergent types of Black people nurtured in the two environments. To illuminate these perspectives more clearly, then, this alternate plan is offered in which many of the works previously grouped under different objectives are placed in another context.

Since the vast majority of the literary selections suggested for this plan have been annotated quite fully in Plan One, only the few additional pieces are summarized in the regional approach. The listings are by genre, rather than by author, to direct teachers and students to comparisons and contrasts in form and tone. Art, music and film materials are not as comprehensively detailed as in the first plan. The teachers involved can see from previous elaboration how best they might fit into this course plan. By the same token, teaching approaches and strategies are more abbreviated, and no sample lesson plans included.

The outline that follows shows that Units I and VI from Plan One are to be used in a similar manner as introductory and concluding units.

Unit I	--	What is Black?
Unit II	--	The Rural South Before the Great Migration
Unit III	--	The North of the Black Migrant and His Children
Unit IV	--	The Convergence of Black North and South in a Call for Democracy
Unit V	--	New Black Consciousness ("We Walk in the Way of the New World")

UNIT I

WHAT IS BLACK?

(See Pages 5-19)

UNIT II

THE RURAL SOUTH BEFORE THE GREAT MIGRATION

I. Objective

To explore the time in the South during which the ethics of Jim Crow prevailed for the African-American in his struggle for survival

II. Suggested Materials

A. Literature

1. Novels

a. Langston Hughes, Not Without Laughter (London: Collier-Macmillan, Ltd., 1969)

Annotation, page 22

b. Ralph Ellison, Invisible Man, Chapters 1-7 dealing with the protagonist's life and experiences in the South before his migration (New York: Signet, 1947)

Annotation, pages 51 and 52

c. Gordon Parks, The Learning Tree, (New York: Fawcett, 1963)

This autobiographical novel of a Black family in a small Kansas town in the 20's centers chiefly upon young Newt during his adolescence as he engages in his first sexual experience, has his first love, wrestles with his fear of death. He learns what it means to be Black, as well as what it means to be a person of integrity and dignity. The book is appropriate for less sophisticated readers.

2. Short Stories

a. Richard Wright, Uncle Tom's Children (New York: Harper & Row, 1940)

Most of the short storied from this collection have been annotated previously, in Unit III, THE AGE OF RICHARD WRIGHT, pages 38 and 39.

b. Jean Toomer, "Blood-Burning Moon," Cane (New York: Liveright Publishing Corporation, 1951 and Perennial Classic, 1969)

The atavistic quality of rural Southern life defies the restraint of civilized society in this short, violent story. Louisa has two lovers, one white and the other Black. Inflamed by romantic rivalry deeper than race, the two men quarrel. The white lover, Bob Stone, is slashed by the Black lover, Tom Burwell. He, in turn, is burned to death while the blood-burning moon shines as an evil omen. Teachers should note that this selection is to be taught to good academic twelfth graders because of its sophisticated subject and treatment.

c. Arna Bontemps, "A Summer Tragedy," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

Annotation, page 40

d. John Henrik Clarke, "The Boy Who Painted Christ Black," Right On! Bradford Chambers and Rebecca Moon, eds. (New York: Mentor, 1970)

Annotation, page 41

3. Essays

Richard Wright, "The Ethics of Living Jim Crow: An Autobiographical Sketch," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968) and Uncle Tom's Children (New York: Harper & Row, 1940)

Annotation, page 38

4. Poetry

a. Jean Toomer

1) "Harvest Song," Cane (New York: Liveright Publishing Corporation, 1951 and Perennial Classic, 1969)

Annotation, page 23

2) "Cotton Song," Cane (New York: Liveright Publishing Corporation, 1951 and Perennial Classic, 1969)

Annotation, page 23

3) "Song of the Son," Cane (New York: Liveright Publishing Corporation, 1951 and Perennial Classic, 1969)

Annotation, page 23

b. Langston Hughes, "The Negro Speaks of Rivers," Poetry, Afro-American Series (Boston: Houghton Mifflin, 1970 and others)

Annotation, page 21

c. Richard Wright, "Between the World and Me," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

Annotation, page 40

d. Arna Bontemps

1) "The Black Man Talks of Reaping," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

Annotation, page 25

2) "Southern Mansion," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

Annotation, page 24

5. Biography/Autobiography

Richard Wright, Black Boy (New York: Signet, 1951)

Annotation, page 37

6. Drama

Douglas Turner Ward,"Day of Absence," New Black Playwrights, William Couch, Jr., ed. (New York: Avon Books, 1970)

Annotation, page 88

B. Art

1. Objectives

a. To investigate the art of the pre-Civil War American Black, the rural Black and the recent Black "Primitives"

b. To discuss briefly the African artistic heritage of the rural and pre-Civil War Black

2. Discussion and Suggested Works

a. Background (See African art statement in Unit II, Plan One, Harlem Renaissance)

West African Arts

1) Metal work -- Ashante
Benin Culture

2) Wood work -- Baga
Senufo
Bambara
Benin ivory
Bakuba

3) Weavers and designers

   a) Dogan weavers

   b) Other weavings and dyeings

   c) Original homes in Africa of American Blacks

b. Attitudes of period from 1776-1860

   1) Note basic attitude of nation toward art, the turning to the people for decorative art, with the Negro as a producer

   2) Examples

      a) Manual arts

         (1) Negroes, slaves and free, as manpower for the "fabulous" plantations

         (2) The rebuilding of cities such as New Orleans after 1795 using wrought iron artistic designing

         (3) The artisan meeting the needs of his masters (Some of the works, pages 62-70, Cedric Dover, American Negro Art, New York: New York Graphic Press, 1960)

            (a) Roquette Mansion -- pl. 1

            (b) Melrose Mansion -- pls. 2-4 (See notes.)

      b) Crafts

         (1) Weaving

         (2) Pottery

         (3) Metal works

         (4) Leather

         (5) Wood works

      c) Paintings * (All page and plate numbers refer to American Negro Art)

         (1) Mrs. John Moale and Her Granddaughter Ellin North Moale -- Joshua Johnston, pl. 7

         (2) James McCormick Family -- Joshua Johnston, pl. 7

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* These painters are of uncertain training in the pre-Civil War period.

(3) Colonel Jean Michel Fortier, Jr.-Julien Hudson, pl. 8

(4) Granville Sharp -- Patrick Reason, pl. 8

(5) Richard Allen -- G. W. Hobbs, pl. 8

(6) German Loguen -- William Simpson, pl. 8

c. Recent primitives

1) Definition

2) The primitive painter as a folk artist

3) Artists and their works (American Negro Art)

a) Horace Pippin -- John Brown Goes to His Hanging, pl. 9
The Den, pl. 10
Cabin in the Cotton, pl. 10
Flowers with Red Chair, (opposite page 13)

b) William Johnson -- Jesus and the Three Marys, pl. 11

c) Others (See plates 12-16 inclusive and page 71.)

C. Music

Inasmuch as the music portion of Unit I--WHAT IS BLACK?-- is extensive in coverage, the teacher might abbreviate the parts dealing with Negro Folk Music, Spirituals and early Blues and combine these with the material on the Origins of Jazz in Unit II--THE HARLEM RENAISSANCE AND BEYOND--to give proper scope and treatment to this very important part of Black culture growing out of the Southern experience.

D. Film

1. The Negro and the South (30 minutes, b/w, part of series HISTORY OF THE NEGRO PEOPLE, Indiana University Audio-Visual Center, Bloomington, Indiana 47401)

   This half hour film documents the feelings, thoughts, fears, angers, frustrations, struggles, hopes and rationalizations of both Southern Negroes and whites living the so-called Southern way of life.

2. Slavery (30 minutes, b/w, part of series HISTORY OF THE NEGRO PEOPLE, Indiana University Audio-Visual Center, Bloomington, Indiana, 47401

   Not necessarily more social studies than literature, nonetheless this film, based on the testimony and memory of former Southern slaves, depicts life under slavery, its tragic and sometimes humorous aspects, via dramatic and choral presentations.

3. The Learning Tree*

   Gordon Parks' novel is translated into a beautifully photographed color film which follows the original almost to the letter.

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*At this writing the distributor for the film is unknown.

III. Suggested Approaches and Teaching Strategies

A. Collateral Reading

As stated previously, any work not taught in the unit may be used for outside reading. Additional suggestions are given below.

1. Novels

   Their Eyes Were Watching God, Zora Neale Hurston
   Black Thunder, Arna Bontemps
   Jubilee, Margaret Walker
   A Different Drummer, William Melvin Kelley

2. Biography/Autobiography

   The Big Sea, Langston Hughes
   Proud Shoes, Pauli Murray

B. Writing Assignments

1. Comparing the Parks and Hughes novels about young Black boys growing up in the rural areas of America (family life, experiences, influences, tone)
2. Contrasting Ellison's first seven chapters of Invisible Man and its views of the South with Hughes' protagonist's view
3. Analyzing the language, idiom, and the form of Toomer's and Hughes' poetry with the more traditional Bontemps
4. Imagery in short stories (e.g. "A Summer Tragedy," and "Big Boy Leaves Home")
5. Inferring character traits from selected passages and writing character sketches supported by concrete, specific references
6. Dialect analysis

C. Library

1. Comparing the lives of Hughes and Parks with their novelistic accounts
2. Using The Negro Cowboys, an historical work by Philip Durham and Everett L. Jones (New York: Bantam Pathfinder, 1969), as interesting variation of the Southern theme

UNIT III

THE NORTH OF THE BLACK MIGRANT AND HIS CHILDREN

I. Objectives

   A. To explore the styles of living and the environment of migrant African-Americans and their sons and daughters in the urban centers of the North

   B. To examine some of the molding influences upon Blacks in the urban ghettos of the Northern promised land

II. Suggested Materials

   A. Literature

      1. Novels

         a. Richard Wright, Native Son (New York: Harper & Row, 1940 and Perennial Classic, 1960)

         Annotation, page 37

         b. James Baldwin, Go Tell It on the Mountain (New York: Dell Publishing Company, 1965)

         Annotation, page 62

         c. Ralph Ellison, Invisible Man, Prologue and Chapters 12-20 (New York: Signet, 1947)

         Annotation, page 52

         d. Ann Petry, The Street (Boston: Houghton Mifflin, 1946)

         Mrs. Petry's story of Lutie, a young Black woman, and her struggle to maintain her moral integrity and guard her young son from evil in a tiny, dark apartment in the Harlem ghetto is a scathing indictment of a society that permits such conditions and a forthright presentation of those conditions. It is written with power and has a strong emotional impact that should attract and hold the high school reader.

         e. William Attaway, Blood on the Forge (New York: Doubleday, 1941)

         Three Negro sharecropping brothers leave their Kentucky home to migrate to western Pennsylvania to work in the steel mills during World War I. The novel portrays how they must pit their mettle against the mills and depicts their ultimate degeneration in a society in which they cannot succeed.

f. William Melvin Kelley, *Dem* (New York: Macmillan, 1969)

Dedicated to "The Black People in (not of) America," Kelley's novel offers a slashing satiric statement of the decadent lives of white Americans, for Dem is white folks who have become controlled and deluded by their fantasies. After his wife takes a Black lover and bears twins--one white and one Black--Pierce, the white protagonist heads for Harlem to reap vengeance upon his "co-genitor." However, Pierce is only successful in becoming duped by the duality of Black existence in Harlem. The book is fairly strong in presentation. The teacher may wish to review it first. However, Kelley is one of the more gifted young Black writers.

2. Novella

Richard Wright, "The Man Who Lived Underground," *Eight Men* (New York: World Publishing Company, 1961 and Pyramid, 1969)

Annotation, page 53

3. Short Stories

a. Rudolph Fisher, "Miss Cynthie," *Best Short Stories by Negro Writers*, Langston Hughes, ed. (New York: Little, Brown, 1967)

Miss Cynthie is a seventy-year old woman, born and reared in the South, who arrives in New York to visit the boy she had raised. She sees he is successful and believes him to be a doctor, a dentist or at least an undertaker. She finds he has indeed achieved success--in his own fashion--singing and dancing on the stage. At first outraged and shamed, Miss Cynthie finally capitulates to his talent and charm, for she realizes it is she who has developed his love for life and for music. The author deftly contrasts the old Southern Black and her Northern migrant progeny in this delightful story.

b. Rudolph Fisher, "The City of Refuge," *American Negro Short Stories*, John Henrik Clarke, ed. (New York: Hill and Wang, 1966)

Annotation, page 25

4. Nonfiction/Essays

a. Langston Hughes

1) *The Best of Simple* (New York: Hill and Wang, 1961)

This collection of Simple vignettes has Hughes' Southern-born personna commenting on a variety of current situations, generally over a barstool, to his college-educated pal. His discussions range widely, but are race-related in some fashion. Hughes' humor is sharp, and his observations pointed. In the hands of a good teacher, who can show why Hughes uses this ostensibly simple, illiterate Black man as his spokesman, the Simple pieces can be a joyous and significant experience.

2) "In Love with Harlem," A History of the American Negro (1916-1966), Milton Meltzer, ed. (New York: Apollo Editions, 1967)

Annotation, page 22

b. Ralph Ellison, "Harlem is Nowhere," Shadow and Act (New York: Signet, 1966)

Annotation, page 52

c. James Baldwin, "Harlem Ghetto," Notes of a Native Son (New York: Bantam, 1968)

Annotation, page 63

5. Poetry

a. Langston Hughes

1) "Brass Spittoons," American Negro Poetry, Arna Bontemps, ed. (New York: Hill & Wang, 1963)

Hughes' bitter poem depicts the degrading jobs--cleaning the spittoons--offered the Black man. From the pittance he gets for this work, he tries to earn his living, support his family and forget his plight in drink.

2) "Ballad of the Landlord," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

The cause celebre that resulted in the Boston school system firing a young white teacher for using it in a ghetto schoo, Hughes' poem deals with the plight of the poor Black and his exploitative white landlord.

3) Lenox Avenue Mural, Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

b. Claude McKay

1) "Harlem Dancer," from "The Negro in American Literature," William Stanley Braithwaite, Black Expression, Addison Gayle, ed. (New York: Weybright and Talley, 1969)

Annotation, page 21

2) "Harlem Shadows," Dark Symphony, James Emanuel and Theodore Gross, eds. (New York: The Free Press, 1968)

McKay's poem is a poignant lament for the dark young girls whose poverty and deprivation force them to sell their tired bodies on the streets of Harlem.

c. Countee Cullen, "Incident," Black Voices, Abraham Chapman, ed. (New York: Mentor, 1968)

Annotation, page 24

6. Biography/Autobiography

Claude Brown, Manchild in the Promised Land (New York: The Macmillan Company, 1965 and Signet, 1966)

Annotation, page 6

B. Art

The materials from Unit V--AGE OF INTEGRATION--using the Random House Publication Harlem on My Mind are probably most appropriate in this unit dealing with the urban life of the Black migrant and his offspring.

C. Music

The music portion of Unit III--THE AGE OF RICHARD WRIGHT--dealing with later jazz and the big band era works quite well with this unit. The teacher is advised to follow the notes and discussion topics included on those pages and use any of the musical pieces (See appendix for additional discography suggestions.) he feels would illustrate the feel of this unit.

D. Film

1. Blind Gary Davis (See annotation, page 45.)

2. Date with Dizzy (See annotation, page 45.)

3. Diary of a Harlem Family (See annotation, page 46.)

4. Time of the Horn (7 minutes, b/w, Journal Films, 1909 West Diversey Parkway, Chicago, Illinois 60614)

This short film tells of a small Black boy who finds an old horn in a trash can in the Harlem ghetto. He picks it up and imagines he is a great trumpeter. The film has a fine jazz background, a Duke Ellington composition played by Jonah Jones.

5. My Childhood, Part II, James Baldwin (See annotation, page 72.)

6. Harlem Wednesday (See annotation, page 30.)

III. Suggested Approaches and Teaching Strategies

A. Collateral Reading

1. Fiction

Eight Men, Richard Wright
The Long Night, Julian Mayfield
Brown Girl, Brownstones, Paule Marshall

2. Nonfiction

Nobody Knows My Name, James Baldwin
The Seeking, Will Thomas

B. Writing Assignments

1. Chiefly creative

a. The Street I Live on: Surface and Substance

b. If I Went Underground...

2. Chiefly expository

a. Describing the faces of Harlem, based on literature of unit

b. Discussing the premise that man is controlled by his environment

c. Contrasting the age mate protagonists of Invisible Man, Go Tell It on the Mountain and Native Son

d. Comparing Ellison's protagonist in Invisible Man Prologue with Wright's "Man Who Lived Underground"

e. Analyzing minor characters in fiction as types, representations or individuals

f. Investigating the language of the streets, slang and idiom, in literature

C. Library

1. Comparing and contrasting Harlem with Chicago's South Side ghetto in 20's and 30's

2. Tracing musical images of Harlem (a musical research endeavor)

UNIT IV

THE CONVERGENCE OF THE BLACK NORTH AND SOUTH IN A CALL FOR DEMOCRACY

I. Objectives

A. To study the character of Black protest, as reflected in literature during the post-Desegregation Decision Era of 1954 to 1965 (Murder of Malcolm X)

B. To explore the similarities and differences in the Southern and Northern Black voices

II. Suggested Materials

A. Literature

1. Novels

a. William Demby, Beetlecreek (New York: Avon Books, 1967)

Annotation, page 53

b. John Oliver Killens, And Then We Hear the Thunder (New York: Alfred A. Knopf, Inc., 1963)

The protagonist of Killens' novel, Solomon Saunders, begins as a young man with ambition. He enters the United States Army during World War II, but soon finds that the price he must pay to succeed is too costly for his integrity and manhood. The novel shows his gradual disillusionment with white American society and his progressive willingness to stand up for his people. Much of what Killens depicts in this novel written early in the 60's explains the growth of the Black Power movement. The teacher may wish to review it before assigning it to see if it suits his group.

2. Biography/Autobiography

a. Malcolm X and Alex Haley, The Autobiography of Malcolm X (New York: Grove Press, 1964)

Annotation, page 84

b. Ann Moody, Coming of Age in Mississippi (New York: Dial Press, 1968)

The flyleaf for this young writer's autobiography states that Coming of Age in Mississippi is "in the tradition of Manchild in the Promised Land" and "is an important testimony to the Black experience in America." She tells what it was like to grow up Black in Mississippi where her parents toiled for white men, where she herself became a maid before she was ten, where she lived in poverty and fear. Once having left her small town for the larger Southern cities where she worked summers, she found it increasingly more difficult to return home. Finally she breaks with her family to go on to college and to work for civil rights in the South.

c. Dick Gregory with R. Lipsyte, Nigger! (New York: E. P. Dutton & Co., Inc., 1964)

Dick Gregory, in moving, funny and emotional passages, tells what it is like to grow up poor and Black in America. With frankness and candor, he recalls several incidents at school in which he experienced hate and shame. Dedicated to his mother, this autobiography is a testament to her as a woman of particular strength and compassion and shows her son to be a determined and perceptive young man. His flashes of humor leaven the bitterness of his life story and make this book a particularly moving account which should have great appeal for the average reader.

3. Nonfiction/Essays

a. James Baldwin

1) "Notes of a Native Son," Notes of a Native Son (New York: Beacon Press, 1955, Bantam, 1964)

Annotation, page 63

2) The Fire Next Time (New York: Dell Publishing Co, 1962)

Annotations, page 63

b. LeRoi Jones

1) "Tokenism: 300 Years for Five Cents," Home (New York: Apollo Editions, 1966)

Annotation, page 65

2) "The Legacy of Malcolm X and the Coming of the Black Nation," Home (New York: Apollo Editions, 1966)

Annotation, page 85

3) "City of Harlem," Home (New York: Apollo Editions, 1966)

Annotation, page 65

c. Martin Luther King

1) "I Have a Dream," Nonfiction, Afro-American Literature Series, Adams, Conn and Slepian, eds. (Boston: Houghton Mifflin, 1970)

Annotation, page 65

2) "Letter from Birmingham Jail," Freedom Now! Alan F. Westin, ed. (New York: Basic Books, Inc., 1964)

Annotation, page 65

4. Drama

a. James Baldwin, Blues for Mr. Charlie (New York: Dell Publishing Co., 1964)

Annotation, page 64

b. LeRoi Jones, The Dutchman (New York: Apollo Editions, 1964)

Annotation, page 66

c. Lorraine Hansberry, Raisin in the Sun (New York: Random House, 1964 and Signet)

Annotation, page 64

5. Poetry

a. Gwendolyn Brooks

1) "Medgar Evers," Poetry, Afro-American Literature Series, Adams, Conn and Slepian, eds. (Boston: Houghton Mifflin, 1970)

Miss Brooks' poetic tribute to the late slain civil rights leader describes the world he "forswore"-- the old South where the white man loomed far larger and more frightening than he might have, the old South of the romanticized heritage with its ostensible dignity and controlled violence, the old South of empty ritual and pretense. The poem depicts Evers as a New Southern Negro challenging that old world and revealing its "palsy" as he "leaned across tomorrow/...holding clean globes in his hands."

2) "We Real Cool," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

This compact 8-line poem is about Black dropouts who are fated to live short, hard lives--to live bravely but tragically. The poem is a good example of art that might have been mere didactic social protest in other, less able hands.

3) "The Chicago Defender Sends a Man to Little Rock: Fall 1957," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

The poem's speaker, a reporter from the Black paper, the Chicago Defender, finds that Little Rock, the city where President Eisenhower had to send the National Guard to insure the desegregation of the schools, to be comprised of people like those everywhere. They live their lives, follow their simple daily routines, attend church regularly, listen to concerts in the open air and make love both in kindness and for pleasure. Yet these self same ordinary "good" people are "hurling spittle, rock,/Garbage and fruit in Little Rock."

b. Ray Durem, "Award," Poetry, Afro-American Literature Series, Adams, Conn and Slepian, eds. (Boston: Houghton Mifflin, 1970)

Subtitled "A Gold Watch to the FBI Man Who Has Followed Me for 25 Years," Durem's poem begins in an informal, conversational tone and ends in bitter, humorously irreverent irony. His Black speaker addresses his words to the "old spy" who, he suggests, watches his every move because he is Black when the most heinous crime he actually committed was taking his tiny daughter to a white restroom in the land of Jim Crow.

c. Mari Evans, "Status Symbol," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

Mari Evans' poem ironically beholds the era of the New Negro whose symbol of status is "The key/to the/white... Locked.../John."

d. Dudley Randall, "The Idiot," Black Voices, Abraham Chapman, ed. (New York: Mentor Books, 1968)

Using irony (and sarcasm in the title), the poet gives us a picture of police brutality and hints at the delicate balance in the relationship between Black people and "the good white folks."

B. Art

The material in Unit IV--INVISIBLE MEN--the objectives of which are to discuss the modern art forms as they may be described through Black artists and as the latter are an integral part of modern art movements might be worthy of study in conjunction with this unit. In addition re-studying the photographs in Harlem on My Mind for the decade of the 50's will show both the hope and the frustration that prevailed during these years (Check Unit V--AGE OF INTEGRATION--for specific references.).

C. Music

The musical suggestions for both Unit IV--INVISIBLE MEN-- and Unit V--AGE OF INTEGRATION--are appropriate here to show the development of the blues, the "race" records, and the beginnings of soul, as well as the work of distinguished Black artists in western music.

D. Film

1. Martin Luther King: From Montgomery to Memphis (27 minutes, b/w, Anti-Defamation League, B'mai Brith, 315 Lexington Avenue, New York, New York 10016)

   Annotation, page 71

2. Felicia (13 minutes, b/w, Anti-Defamation League, B'nai Brith, 315 Lexington Avenue, New York, New York 10016)

   Annotation, page 72

3. Interview with Bruce Gordon (17 minutes, b/w, Contemporary-McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   Annotation, page 72

4. Malcolm X-Struggle for Freedom (22 minutes, b/w, Grove Press Cinema Library, 80 University Place, New York, New York 10003)

   Annotation, page 96

5. The Hangman (12 minutes, color, Contemporary-McGraw Hill, 330 West 42nd Street, New York, New York 10036)

   Annotation, page 72

6. In Memory of John Earl (6 minutes, b/w, Youth Film Distribution Center, 4 West 16th Street, New York, New York 10011)

   Annotation, page 72

7. Feature Films

   a. A Raisin in the Sun (128 minutes, b/w, Columbia, Brandon Films, Inc., 221 West 57th Street, New York, New York 10019)

      Annotation, page 73

   b. Nothing But a Man (92 minutes, b/w, Brandon Films, Inc., 221 West 57th Street, New York, New York 10019)

      Annotation, page 73

   c. One Potato, Two Potato (92 minutes, b/w, Twyman Films, 329 Salem Avenue, Dayton, Ohio 45401)

      Annotation, page 73

III. *Suggested Approaches and Teaching Strategies*

A. Collateral Reading

1. Biography/Autobiography

What Manner of Man: A Biography of Martin Luther King, Jr., LeRone Bennett, Jr.
King: A Critical Biography, David Lewis
Martin Luther King, Jr.: A Profile, C. Eric Lincoln, ed.
My Life with Martin Luther King, Jr., Coretta Scott King
Black Pride, Janet Harris and Julius Hobson
Many Shades of Black, S. L. Wormley and L. H. Fenderson

2. Nonfiction/Essay

To Be Young, Gifted and Black, Lorraine Hansberry
Malcolm X: The Man and His Time, John Henrik Clarke
Home, LeRoi Jones

2. Novel

Sissie, John A. Williams

3. Drama

The Sign in Sidney Brustein's Window, Lorraine Hansberry
The Amen Corner, James Baldwin

B. Writing Assignments

1. Chiefly creative

    a. Early influences on my life

    b. Status symbols

    c. Coming of age

    d. I dissent....

    e. A contemporary outsider

2. Chiefly expository

    a. Exploring similarities and differences in growing up Black in the North and the South

    b. Comparing and contrasting Dr. King and Malcolm X on the Black struggle in America (See Unit VI Lesson plan, page 106.)

    c. Composing a profile of a dissenter, commenting on methods used and goals aspired to, and making value judgments on means and ends

d. Comparing the three assassinations (King, Malcolm X and Evers), their meaning and effect

C. Library Research

1. Investigating King as contemporary exponent of Thoreau and/or Gandhi

2. Researching specific events:
   King's Washington march; Malcolm X's African tour; Medgar Evers' assassination, etc.

UNIT V

NEW BLACK CONSCIOUSNESS

"We Walk the Way of the New World"

(See pages 83-101)

Adams, Conn, Slepian, eds., *Drama, Fiction, Nonfiction, Poetry*, Afro-American Literature Series, 4 vols. (Boston: Houghton Mifflin, 1970)

Adoff, Arnold, ed., *Black Out Loud* (New York: Macmillan, 1970)

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Baldwin, James, *Amen Corner* (New York: Dial, 1968)

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Beier, Ulli, *Contemporary Art in Africa* (New York: Frederick A. Praeger, 1968)

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Bullins, Ed, *Five Plays* (Indianapolis: Bobbs-Merrill, 1968)

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Chambers, Bradford, and Rebecca Moon, eds., *Right On!* (New York: Mentor Books, 1970)

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Clarke, John Henrik, ed., *American Negro Short Stories* (New York: Hill and Wang, 1966)

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DISCOGRAPHY

African Music

African Coast Rythms
Riverside 4001

African Drums
Folkways FE 4503

African Folk Music
Stinson SLP 89

African Music
Folkways 8852

Bantu Music
Columbia CL 213

Music of the Camaroons
Vanguard 7023 and 7032

Music of the Western Congo
Folkways FE 4427

Negro Music of Africa
Folkways FE 4500

Work Songs

Ain't Goin' Down to the Well No Mo'
Leadbelly Folkways FP 24

Dick Licker's Holler
Folkways FP 241

Folk Songs: The South
Folkways FA 2457

Leadbelly: Last Session Vol. 1.
Folkways FP 241

Music from the South
Folkways FP 654

Negro Folksongs for Young People
Leadbelly
Folkways FC 7533

Negro Music of America
Folkways P 500

Rock Island Line
Folkways FP 14

Songs of the American Negro Slaves
Folkways FD 5252

The South
Folkways FP 53

Worksongs
Stinson SLP 87

Spirituals

Fisk Jubilee Singers
Folkways FG 3526

Get on Board
Folkways FA 2028

Mahalia Jackson: Newport 1958
Columbia CS 8071

Mahalia Jackson
Columbia CL 1726

Prayer Meeting
Folkways P 418

A Robeson Recital
Paul Robeson
Columbia ML 4105

Spirituals
Marion Anderson
RCA Victor LM 2023

Spirituals
Folkways FA 2038

The South
Folkways FJ 2801

Blues

Apollo Saturday Night
Acto 33-159

The Bessie Smith Story Vol. I-IV
Columbia CL 855-58

The Best of Muddy Waters
Chess LP 1427

Big Bill's Blues
Big Bill Broonzy
Epic EE 22017

Big Bill Broonzy: Last Session
Verve V 3001-3

Big Bill Broonzy Sings Folk Songs
Folkways FA 2328

Blame It On the Blues
Ma Rainey
Milltown MLP 2002

Blues Box
Verve Folkways FT 30113E

Chuck Berry: Greatest Hits
Chess 1485

Down at Stovall's Plantation
Muddy Water
Chess T 2210

Leadbelly
Leadbelly
Library of Congress Recordings
Electra EKL 301/2

Lucille
B.B. King
Bluesways S 6016

The Ray Charles Story
Atlantic SD 2-900

Rural Blues
Stereo LM 94000

Jazz

General:

The Encyclopedia of Jazz on Records
Decca

History of Jazz
Capitol

Introduction to Jazz
Decca 8244

What is Jazz?
Leonard Bernstein
Columbia 919

New Orleans:

Back o' Town
King Oliver and His Orchestra
Riverside RLP 12-130

The King of New Orleans Jazz
Jellyroll Morton
RCA Victor LPM 1649

Music of New Orleans Vol. I
Folkways FA 2461

Sounds of New Orleans Streets: Funeral and Parade Music by the Young Tuxedo Brass Band
Atlantic 1297

Sidney Bechet of New Orleans
RCA Victor LPV 510

Jazz in the 20's:

Duke Ellington: The Beginning
Vol. I 1926-1928
Duke Ellington
Decca DL 79224

The Great Louis Armstrong
with King Oliver's Creole Jazz Band
Orpheum ORP 105B

The Immortal Fletcher Henderson
Milestone MLP 2005

James P. Johnson
"Father of Stride Piano"
Columbia CL 558

Jazz: Big Bands 1924-1934
Folkways FP 69

The Louis Armstrong Story Vol. I-IV
Columbia CL 851-854

The Music of Duke Ellington
Columbia CL 558

Young Louis: The Side Man
1924-1927
Louis Armstrong
Decca DL 79233

Big Bands of the 30's:

Basie's Best
Count Basie
Brunswick BL 58019

The Ellington Era 1927-1940
Duke Ellington
Columbia CL 3139

Johnny Hodges and His Orchestra
Epic EE 22002

Lester Leaps In
The Count Basie Orchestra
Epic LG 3107

Lunceford Special
Jimmy Lunceford Band
Columbia CL 634

Bennie Moton's Band of 1930-1932
with Count Basie
RCA Victor LPV 514

Post World War II:

Be Bop.

The Be Bop Era
RCA Victor LPV-519

Groovin' High
Dizzy Gillespie and Charlie Parker
Savoy MG 12020

Cool:

Miles Davis
Capitol T 762

The Modern Jazz Quartet
Atlantic 1231

Hard Bop:

Art Blakey-Horace Silver
Bluenote 1518

Sonny Rollins
Prestige 7038

New Jazz:

The Definitive Jazz Scene
Impulse A 9101

The New Wave in Jazz
Impulse A-90

Free Jazz
Ornette Coleman
Atlantic 1364

FILMS AND FILM STRIPS

Those films with an asterisk preceding them are available for local use from the office of the Coordinator of English, Board of Education.

Anti-Defamation League B'nai Brith
315 Lexington Avenue
New York, New York

*Black History: Lost, Stolen or Strayed (40 minutes, b/w)

Felicia (13 minutes, b/w)

*Martin Luther King: From Montgomery to Memphis (27 minutes, b/w)

*Now Is the Time (32 minutes, b/w)

Bailey-Film Associates
11559 Santa Monica Boulevard
Los Angeles, California 90025

Body (25 minutes, color)

Soul (25 minutes, color)

Benchmark Films
267 West 25th Street
New York, New York 10001

*My Childhood, Part II, James Baldwin (25 minutes, b/w)

Brandon Films
221 West 57th Street
New York, New York 10019

Date with Dizzy (10 minutes, b/w)

Nothing But a Man (92 minutes, b/w)

A Raisin in the Sun (128 minutes, b/w)

Carousel Films, Inc.
1501 Broadway
New York, New York 10036

No Man Is an Island (29 minutes, b/w)

*Who Do You Kill? (51 minutes, b/w)

Contemporary-McGraw Hill
330 West 42nd Street
New York, New York 10036

Blind Gary Davis (12 minutes, b/w)

*Hangman (12 minutes, color)

*Harlem Wednesday (10 minutes, color)

Interview with Bruce Gordon (17 minutes, b/w)

The Weapons of Gordon Parks (28 minutes, color)

Encyclopedia Britannica
425 North Michigan Avenue
Chicago, Illinois 60611

Blue Dashiki: Jeffrey and His Neighbors (14 minutes, color)

Booker T. Washington (16 minutes, b/w)

Films Incorporated
425 North Michigan Avenue
Chicago, Illinois 60611

The Blackboard Jungle (101 minutes, b/w)

Grove Press Cinema 16 Library
80 University Place
New York, New York 10003

Malcolm X--Struggle for Freedom (22 minutes, b/w)

*The Game (17 minutes, b/w)

Indiana University Audio-Visual Center
Bloomington, Indiana 47401

*Diary of a Harlem Family (20 minutes, b/w)

*Free at last (30 minutes, b/w)

Goodbye and Good Luck (30 minutes, b/w)

The Novel: Ralph Ellison on Work in Progress (29 minutes, b/w)

Omowale (30 minutes, b/w)

The World of Julian Bond (11 minutes, b/w)

Jason Films
2621 Palisade Avenue
Riverdale, New York 10463

Veronica (28 minutes, color)

Sterling Educational Films
241 East 34th Street
New York, New York 10016

Jackie Robinson (26 minutes, b/w)

Rafer Johnson Story (55 minutes, b/w)

Twyman Films
329 Salem Avenue
Dayton, Ohio 45401

Home of the brave (85 minutes, b/w)

One Potato, Two Potato (92 minutes, b/w)

Warren Schloat Productions, Inc.
Pleasantville, New York 10570

African Art and Culture (3 color sound film strips)

Youth Film Distribution Center
4 West 16th Street
New York, New York 10011

*Memory of John Earl (6 minutes, b/w)

SPOKEN RECORDS

Those records preceded by an asterisk may be obtained, for local use, from the Coordinator of English, Board of Education.

*Anthology of Negro Poets in the U.S.A., Folkways

*Born to Live, Folkways

Documentary of the March on Washington, Dr. Martin Luther King, Broadside

*God's Trombones, Folkways

In Search of Freedom, Dr. Martin Luther King, Mercury

Millions of Musicians, Tony Schwartz, Folkways

New York 19, Tony Schwartz, Folkways

*Sterling Brown and Langston Hughes, Folkways

SELECTED LIST OF BLACK PERIODICALS

African Studies Review (East Lansing, Michigan: African Studies Association)

Crisis magazine--*A Record of the Darker Races* (NAACP)

Ebony magazine (Johnson Publications)

Freedomways

Jet (Johnson Publication)

Journal of Negro Education

Negro Digest

Negro History Bulletin

New South--A Quarterly review of Southern Affairs (Atlanta University)

Phylon--*A Review of Race and Culture*

Sepia

APPENDIX

Outset of Course

Form 1

ATTITUDINAL AND FACTUAL SURVEY

THE BLACK EXPERIENCE

Instructions: Write answers, as brief or lengthy as you choose, to the following:

1. List the names of all the Black American creative artists who seem important in your opinion.
2. List those works by Black writers that you have heard of and place a check mark in front of those you have read partly or wholly.
3. Briefly comment on the importance of or your interest in a few of the works you have listed above.
4. List any Black American writers, regardless of their importance, who published works before the 20th century.
5. To what do you attribute your ability or your inability to answer question #4.
6. Whenever free Black Americans have constituted about 10% of the nation's population, do you think they should have published about 10% of the nation's literature? Why or why not?
7. Do you think Black Americans are generally equipped or competent to treat the same subject matter as other American creative artists?
8. In what ways do you think non-Black students can profit from a study of Black culture?
9. Do you think that most of the English teachers you have known would like to know about and to teach Black literature? Why or why not?
10. How do you think most of your classmates feel about the question of introducing Black literature into the curriculum?

End of Course

Form 2

ATTITUDINAL AND FACTUAL SURVEY

THE BLACK EXPERIENCE

Instructions: Write answers, as brief or lengthy as you choose, to the following:

1. List the names of all the Black American creative artists who seem important in your opinion.

2. Comment on the importance of a few of the works read this semester (year) that impressed you the most.

3. Answer one:

   a. How has cultural isolation affected the artistic productions of Black people?

   b. How might greater integration affect their productions in the future?

4. What did you learn about human nature through your study of Black artists' works?

5. In what grade do you think school children should begin to learn about the contributions of Black creative artists?

6. Comment on behalf of or against the following proposition: Black literature should be merged with other literature produced in America for presentation in the classroom.

7. What is there about Black literature that should appeal especially to Black students? to white students? to teachers?

8. Define "Black pride" as that concept has been inspired by the works read this semester (year).

9. Were you disappointed in any way by the works that you studied this semester (year) in Black literature? Explain.

10. How did you benefit as an individual by your study of Black literature?

General question:

Do you have any suggestions for improving the course when it is taught again?

NOTES ON AMERICAN NEGRO ART *

I. Aspects

A. The artist as poet and commentator

B. The Black artist and the Black Experience

II. Background

> "If America is to produce great painters and if young art students wish to assume a place in the history of the art of their country, their first desire should be to remain in America, to peer deeper into the heart of American life." (Thomas Eakins)

A. Most Black slaves from West Africa

B. Arts of West Africa highly developed

C. No surviving Black art of colonial period

D. The craftsman as first artist and his importance

E. By 1800 several good painters of the European school - comparison to white tradition -

F. Robert Duncanson, Henry Tanner as true "painterly" painters

G. Other Black artists of this time

1. Edmonia Lewis
2. Edward Bannister

III. The New Negro

> "They were facing realities; they were relieving the burdens of living; they were chronicling, interpreting and sometimes transforming. In doing so, they were meeting the needs of their own people - and the ultimate test of and work of art is its value to the society in which it is produced, not its reception by the galleries....Universal art does not arise from the intention to be universal; it is sifted out of deeply rooted community art. 'the artist must work in contact with society, but that contact must be an intimate one.' (Henry Moore).... The Negro artist is fortunate in belonging to a definite group organized as regional communities; and within the group is a pulsing folkart, and pervading urgencies of mythology, conditions, circumstances, and viewpoints, for absorption, transformation and return to the group as works of art."

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* Text used: Cedric Dover. American Negro Art (New York: New York Graphic Society, 1960). All quotes and general information is from this book.

The Negro Renaissance - 1910's-1930's

A. Important figures in the period include

1. W. E. B. Du Bois
2. Langston Hughes
3. Alain Locke

B. The artist of this time - Aaron Douglas

C. Other artists

1. Malvin Gray Johnson
2. Hale Woodruff
3. Augusta Savage
4. Richard Barthé
5. Palmer Hayden
6. James Latimer Allen (photography)

D. Characteristics and Examples

1. Rediscovery of African culture by Blacks and whites
2. Developing of Black pride and Black beauty
   brown (dark) skin over light
3. Discovery of the reality of "Black"
4. Works:
   a. Tanner, The Banjo Lesson 1880
   b. Porter, Sarah 1928, Dorothy Porter 1948
   c. Douglas, Marian Anderson

IV. Progress and Problems 1930's - present

Prominent Artists *

1. CHARLES ALSTON
2. Richard Barthé
3. HALE WOODRUFF
4. CHARLES WHITE
5. Elizabeth Catlett
6. Jacob Lawrence
7. Hughie Lee-Smith
8. Ed Wilson
9. ROMARE BEARDEN
10. Barbara Chase

V. The Negro to Himself

A. The Black as "as good as" and "Better than"

B. Being Black as well as American (compare being Jewish and American)

C. The responses to the above

* Artists in capital letters most significant

VI. The Negro in White Society

A. The building of the Black "race" myth (by both sides) as a negative force

B. The growth of the shite "supermitism"

VII. The Negro to His Society

"A society is a grouping of people; its culture is their way of life. The art of a people accordingly begins when they start thinking of themselves as a social group....'The Negro artist' did not reach his 21st birthday in 1945, nor did 'Negroes enter the main stream of American art' when the United States Information Service decided in 1958 that they had done so. The art of American Negroes has always been a minority art in the main stream of American culture.... It began when the American Negroes emerged as a group and it will continue as long as they think of themselves as a group.... *Most Negro artists do not think of themselves simply as American artists ...they regard themselves as Black artists who are also American artists. They intend to rise WITH their people, not away from them; and so they want their work...to aid a great struggle for deserved satisfactions and fulfilment."

A. The art must represent minority and Americanism

B. The move to the city

C. The Negro as consumer of his own art

D. Expanding art departments however still hampered by ACADEMISM

E. The Black Idiom

VIII. The Black Artist Indistinguishable from the White

A. The WPA as exchanger of audiences

B. Most do not think of themselves as "non-Negro" (see * in above quote)

C. Growth of "black" movement and "integrated" arts

D. Non-objective and Abstract art in ALL societies

(vii was removed due to its marginal reproducibility.)

RESOURCE CENTERS

The Schomburg Collection of Negro Literature and History
A branch of the New York Public Library, at 103 West 135th Street, New York, N.Y. (One of the most important resource centers in the world for the study of the Negro. Books, manuscripts, documents and records provide source material; material cannot be borrowed.)

National Association for the Advancement of Colored People
20 West 40th Street
New York, N.Y. 10018

National Urban League
55 East 52nd Street
New York, N.Y. 10022

Division of Intercultural Relations in Education
The State Education Department
Albany, New York 12224

Phelps-Stokes Fund
297 Park Avenue South
New York, N.Y. 10010

United Negro College Fund
22 East 54th Street
New York, N.Y. 10022

Association for the Study of Negro Life and History
1538 Ninth Street, N.W.
Washington, D.C. 20001
(Publishes The Journal of Negro History and The Negro History Bulletin.)